

The MODERN LANGUAGE FORUM

Organ of the Modern Language Association
of Southern California

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PAUL CLAUDEL

FORMATIVE INFLUENCES

OF THE NEW LITERARY movements which stirred Paris during the nineties and the first years of the twentieth century, two came near enough each other to fuse in part and to produce a number of curious plays. One of these movements was the Catholic revival; the other, the symbolic stage. This latter development provided the best medium of expression for religious dramas which France has known since the early mysteries and miracle plays. Among the men who welcomed it as such, one who blended most harmoniously and consistently in his drama the best of the two schools, is Paul Claudel.

Mystic dramatist and poet, yet consul and minister of France, Claudel has led a strange life, half amid his dreams, half in the busy practical world of diplomatic affairs. From this life of active service three periods of special interest because of their influence on his literary development disengage themselves. The first coincides with his school days in Paris. Literary and religious naturalism reigned there as in much of the rest of the occidental world at this period, and Claudel turned from it to those young writers who found in symbolism a refuge from the current materialism. He became a frequenter of those famous Tuesdays of Mallarmé, when new forms of poetry were developed and young poets gathered to give and receive sympathy and stimulation.

The inspiration gained from this contact with the symbolistic writers can never be denied, but the influence on Claudel's mature work appears only in his great freedom of expression and in his careless attitude toward his readers. He accepts the theory that superficiality often masks under the name of clearness and that precision may bind and warp the thought. He allows himself great liberties in the use and coining of words and in punctuation, and he employs the symbolistic theory of association until some passages rival the obscurity of Mallarmé. Nevertheless, with it all, the tenuous sentiment, the faded melancholy, the weakness of purpose, which characterize many symbolic writers, are far removed from the clear conceptions and unlimited vitality of Claudel's

genius. Beneath the cloak of obscurity, fallen upon his plays from association with the symbolists, lie dramas of action, concrete and vigorous.

An event which has greater influence on Claudel's life and work than literary association or later diplomatic triumph, is his conversion to Roman Catholicism. At the age of eighteen, just when the desire to write rose within him, there came also a moral crisis. Thus, these two great factors of his life, poetic inspiration and a passionate belief, attained at that time a harmonious mastery of his soul and faculties, which they have shared ever since.

The details of Claudel's conversion appear curious only because of the preparation made for the event by his contact with Rimbaud. That this poet should have led anyone to a passionate acceptance of Catholicism in its most severe and exacting form causes surprise to many who are familiar with his work. Yet into the barren philosophy born of the mechanistic conception of the world which at that time dominated Claudel's thinking, and which made him discontented and morose, came new conceptions, gleaned from the *Illuminations* of Arthur Rimbaud. Much later he acknowledged his literary and spiritual debts to Rimbaud in a letter which he wrote to M. Paterne Berrichon.

D'autres Écrivains m'ont instruit, mais c'est Arthur Rimbaud seul qui m'a construit; il a été pour moi le révélateur en un moment de profondes ténèbres, l'illuminateur de tous les chemins de l'art, de la religion et de la vie; de sorte qu'il m'est impossible d'imaginer ce que j'aurais pu être sans la rencontre de cet esprit angélique, certainement éclairé de la lumière d'en haut. Principes, pensées, forme même, je lui dois tout, et je me sens avec lui les liens qui peuvent nous rattacher à un ascendant spirituel.¹

The decisive episode of Claudel's return to Catholicism came December 25, 1886, in the church of Notre-Dame in Paris. Entering in curiosity, he departed in faith. Claudel has given his own account of the revelation.

Alors se produisit l'événement qui domine toute ma vie. En un instant mon coeur fut touché et je crus. Je crus d'une telle force d'adhésion, d'un tel soulèvement de tout mon être, d'une conviction si puissante, d'une telle certitude ne laissant place à aucune espèce de doute que, depuis, tous les livres, tous les raisonnements, tous les hazards d'une vie agitée n'ont pu ébranler ma foi ni, à vrai dire, la toucher. J'avais eu tout à coup le sentiment déchirant de l'Innocence, de l'éternelle enfance de Dieu, une révélation ineffable. En essayant, comme je l'ai fait souvent, de reconstituer les minutes qui suivirent ces instants extraordinaires, je retrouve les éléments suivants qui cependant ne formaient qu'un seul éclair, une seule arme dont la Providence divine se

¹Letter to M. Paterne Berrichon, published by Tonquedec, *L'Oeuvre de Paul Claudel*, p. 134.

servait pour atteindre et ouvrir le coeur d'un pauvre enfant désespéré. 'Que les gens qui croient sont heureux! — Si c'était vrai pourtant! — C'est vrai!' — Dieu existe, il est là. C'est quelqu'un, c'est un être aussi personnel que moi! — Il m'aime, il m'appelle!' Les larmes et les sanglots étaient venus et le chant si tendre de l'*Adeste* ajoutait encore à mon émotion.²

Catholicism forms the basis of all of Claudel's work. His later productions do not come as a reaction against an earlier type of art as do the later writings of Peguy and Francis Jammes. Foreswearing none of his talent, he has directed it all along the same lines. Thus, in Claudel's plays his artistic development and his moral progress may be traced together for they lie in parallel planes.

The third important event in Claudel's life is his entry into foreign service and his separation from the literary life of Paris. His intellectual and esthetic development have to a certain extent taken place in foreign lands. Unhindered by coteries and cénacles, by changing schools and evershifting whims, his individuality has never been submerged in any theory of art.

Claudel's work bears the imprint of each race he has known both in form and in the renewal and reanimation of his sources of thought. His plays reflect the contemplative attitude of the Oriental mind and the extravagant color of the Oriental background. Nowhere does this infiltration of the spirit of the Orient appear more vividly than in the exquisite sketches of *Connaissance de l'Est*. Allusions to Asiatic religions, Assyrian myths, and Chinese traditions make their appearance in his work, and a certain paganism in his worship of the creation instead of the creator manifests itself quite unintentionally, especially in those plays which have appeared since his sojourn in China.

Perhaps it is these foreign influences which make possible the appreciation of Claudel's work in other countries. His work seems to have made a deep impression on certain intellectual circles in Russia, Italy, Germany, the United States, and Japan. He found favor most readily before the war in Germany, where *L'Annonce Faite à Marie* was given in French at Strassburg and Frankfurt, and in German at the Hellerau theatre near Dresden, with brilliant success. Germany, who had welcomed Ibsen, Maeterlinck, and Hauptmann, and who had reveled in their mysticism and symbolism while the rest of the world ignored or scoffed, received with equal admiration the new French mystic. "Sociétés claudeliennes" appeared in Dresden and Berlin, and for a short time Claudel seemed a literary as well as a national ambassador.

²"Ma Conversion"; *Revue de la Jeunesse*, vol. 9, 1913-14, p. 30.

STYLE AND DRAMATIC TECHNIQUE

The most important influence exerted on Claudel's style, that of the symbolistic school and especially of Rimbaud, has already been noted. His freedom in versification, in the association of words, in suggestion and in grammatical usage reflects clearly his contact with the symbolists. However, other writers of a more classical nature helped to form his tastes and undoubtedly have to a certain extent influenced his manner of writing.

Pierre Lasserre cites as among Claudel's favorite books the *Pensées* of Pascal, the *Elévations* of Bossuet, and the *Metaphysics* of Aristotle. Certainly their clarity and logic find no attempts at emulation in the work of the dramatist. The fervor and mysticism of Pascal and the moral strength of Bossuet both elicited Claudel's admiration and inspired him, but the effect of these authors on his style does not seem remarkable. Aristotle also influenced Claudel in a different way. His *Metaphysics* formed the basis for *Art Poétique*, that curious treatise on metaphysics which appears garbed in the intricate style of a disciple of Mallarmé.

Two influences of far greater importance in regard to style may be found in the Bible and Aeschylus. Much of Claudel's work appears in a half Biblical verse. The legends and miracles of the Catholic church which furnish the basis or the adornment of many of his plays and poems find fitting expression in lines modeled upon the Psalms and the Song of Solomon. The "Voici que" which appears so frequently, and the habit of beginning paragraphs with "Et," both give evidence of the imprint of the Scriptures on Claudel's art. The influence of Aeschylus, not so evident in the form of the verses, is very marked in Claudel's dramatic technique and in his whole conception of the drama.

Aeschylus and Claudel have both a synthetic genius, and in that lies the reason why Claudel does not show greater kinship with the French classicists. French genius is analytical, a probing, methodical genius which describes and develops. Claudel sees things as wholes and renders his impressions as he conceives them without detailed examination. He expresses some abstract generality through sensitive realities by an intuitive and not at all discursive apprehension. Having once reached the one dominant fact which captivates him, he ignores all details of form and material. From this synthetic method of composition come the veiled logical order, the lack of precision both in character analysis and situations, the peculiar grammar and the obscurity of expression which mar much of his work.

One result of this synthetic style appears in the frequent repetition of ideas in different forms. Instead of dissecting an idea and passing on as do analytic writers, Claudel expresses his thoughts by a series of impressions which often form a superstructure of brilliant metaphors differing but little in meaning. This causes a feeling of prolixity, and when the expressions are fantastic or very unusual as in the case of *Le Repos du Septième Jour* and *Le Partage de Midi* the movement becomes slow and heavy.

Those who accuse Claudel of carelessness with and at times flagrant misuse of the French language care little whether it comes from a synthetic mode of conception or mere insouciance. The important fact for them is that he does commit great errors, and in truth it cannot be denied. Tonquedec, who approaches Claudel's work with a very reasonable attitude, quotes two pages of types of mistakes with illustrations taken quite at random from Claudel's plays and poetry. They include the misuse of relative pronouns, the absence of the negation, the absence of the subject, or of preposition, or of verb, relative clauses omitted, unusual sequence of tenses, absence of punctuation, peculiar inversions, and too many ellipses. These of course do not include the innumerable phrases of doubtful construction and obscure meaning which occur, especially in the early plays.

Two other causes for the obscurity which veils Claudel's thoughts in whole sections of his work are lyricism, closely connected with his theories of poetry, and the fact that his drama is based on poetic movement instead of dramatic. Claudel's lyricism, so foreign to French genius, accounts for the remoteness and hazy outlines of his characters, and also for their similarity. Since they are often merely different aspects of Claudel's own nature, such as Cèbes and Tête d'Or or Louis Laine and Marthe, which discuss questions of personal interest almost within the poet's own soul, they seem removed from the world, and their actions are distant struggles often lacking the power to move others because of the gulf between. To add to this remoteness comes the similarity of the characters, caused by the fact that since Claudel himself is always the speaker, the different sides of his nature find but one mode of expression.

His verse, named by Duhamel, "le vers claudelien," rests on a curious theory of poetry, which also serves to disconcert and often antagonize the reader. Its foundations are two primitive elements, the metaphor and the natural respiratory rhythm. In the metaphor Claudel attempts to express his thoughts by achieving the harmony of two utterly unrelated objects for a single instance, and because his sense of shades of

meaning is acute and his store of words unusually large, he often succeeds in producing lines of curious beauty. However, unusual associations of words usually require considerable mental effort on the part of the reader in disassociation and reassociation, and for this reason Claudel's metaphors prove often one more barrier between him and the world.

The theory of respiratory rhythm regards as the natural and most effective line that which follows the speaker's breathing. The foundation of the theory lies in a physiological need. Since the respiration varies in different stages of emotion, the lines must dilate or contract to express the exact emotional state desired. This leads to lines of all length and to strange pauses and transitions. The wounded Tête d'Or speaks haltingly:

Combien de temps
Y a-t-il
Que je vivais?³

His emotion is evident enough in his stumbling speech to his soldiers:

Si vous songez que vous êtes des hommes et vous v - - Vous
Voyiez empêtres de ces vêtements d'esclaves, oh! cri -
- Ez de rage et ne le supportez pas plus longtemps.⁴

Rhyme plays little part in most of Claudel's work. It appears of course in his early alexandrine verses and in some of the *Hymns* but it does not enter his conception of the necessities of poetry. Claudel firmly believes that he has found the absolute and fundamental bases of versification and that beyond them exist only adaptations or excrescences. His best expression of these principles comes through the lips of the poet Coeuvre in that oft-quoted passage:

O mon fils! lorsque j'étais un poète entre les hommes,
J'inventai ce vers qui n'avait ni rime ni mètre,
Et je le définissais dans le secret de mon coeur cette
fonction double et réciproque
Par laquelle l'homme absorbe la vie, et restitue, dans
l'acte suprême de l'expiration,
Une parole intelligible.⁵

This disregard of formal rules and lack of rhyme gives the greatest freedom to the poet, who welcomes it almost to the point of adoration.

Que mon vers ne soit rien d'esclave! mais tel que l'aigle marin qui s'est jeté sur un grand poisson,

³*Théâtre*, I, p. 409.

⁴*Théâtre*, I, p. 354.

⁵*Théâtre* II, p. 305.

Et l'on ne voit rien qu'un éclatant tourbillon d'aile et l'éclaboussement de l'écume!

Mais vous ne m'abandonnerez point, ô Muses moderatrices.*

Unbound by set net-works, however fine or beautiful in themselves, the poet strives in freedom for poetic truth and expresses it in the fashion peculiar to that particular aspect of the truth which engages him. Thus he may evolve such a definition of poetry as Claudel gives in *l'Ode aux Muses*:

Ainsi un poème n'est point comme un sac de mots, il n'est point seulement
Ces choses qu'il signifie, mais il est lui-même un signe, un acte imaginaire,
créant

Le temps nécessaire a sa résolution,

A l'invitation à l'action humaine étudiée dans ses ressorts et dans ses poids.†

This definition, however dear to the liberty of poets, engenders difficulties for the reader. It provides for none of the usual land-marks by which those not imbued with a desire to apperceive poetic abstractions, are wont to recognize and understand them in the poet's interpretation. Therefore writers like Claudel must ever hear accusations of obscurity.

The third source of difficulty lies in Claudel's poetic conception of the drama. Again his resemblance to the sombre, spacious tragedies of Aeschylus may be noted. Instead of the usual rising action, climax, and denouement the plays of Claudel have the straight course of poetic movement. They are in essence lyric dramas, not dramatic poems, for they have all the necessities of drama but the dramatic quality is overshadowed rather than merely adorned by the poetry.

The first plays of Claudel, those of *l'Arbre* and perhaps *Le Partage de Midi* exemplify preconceived lyricism. The lyric quality appears a priori and forms the basis for character delineation and dramatic development. The interest lies not in situations or actions but in the thought of characters who speak without interest in the reply and who move within themselves. In the later plays there seems to be greater equality in the roles played by lyricism and drama, so that the lyric quality appears often as the result of the dramatic development. For this reason the later plays show an objectivity and differentiation of character development, which make them more comprehensible and attractive to the public.

In both cases, however, the action of the play lies in the minds of the characters. Chatterton-Hill finds Claudel's dramas studies of individual psychology which he calls "not only essentially, but exclusively,

**Cinq Grandes Odes*, p. 17-18.

†*Cinq Grandes Odes*, p. 25-26.

psychological."⁸ Richard Mounet, on the other hand declares that Claudel's work lacks psychology because the characters are the symbols of the rational working of God's law. In a way both are correct. Inasmuch as the characters exemplify the will of God and therefore find their actions and thoughts predestined by the teachings of the church, they lack the possibility of psychological development; but inasmuch as the whole thread of the drama lies in their thoughts and reactions the plays may be called psychological. In a few cases the drama hinges on action as in the kiss and the miracle in *L'Annonce Faite à Marie*, the renunciation of Sygne in *l'Otage*, and the threat of Louis in *Le Pain Dur*. However, in by far the greater portion of Claudel's dramatic works, the interest lies in the characters themselves.

The development of dramatic form in Claudel's drama proves interesting. *Tête d'Or* appears in three parts without interval division. The next four parts are divided into acts but with no scenes. *L'Annonce Faite à Marie*, a four act play, has a prologue and scene divisions. *L'Otage* shows evidences of careful construction and presents a well-proportioned plan. The later plays of the Coufontaine series and *Protée* show elaborate constructions; and even the one act pieces, *La Nuit de Noël de 1914* and *L'Ours et la Lune* have scene divisions. Thus Claudel has steadily progressed toward a more conventional construction of his plays. With this progress may be noted an ever increasing tendency to use fewer characters and to make the action more definite and concise.

In most of Claudel's plays the unities are negligible factors. *Tête d'Or* takes place in "le champs à la fin de l'hiver"; *L'Annonce Faite à Marie* chooses for time, "le fin de moyen âge de convention tel que les poètes du moyen âge pouvaient se figurer l'antiquité." Space alone provides the setting for *Le Repos du Septième Jour*. *L'Echange*, *La Jeune Fille Violaine*, and especially *Le Père Humilié* present more specific directions, but in the first two the action continues quite impervious to the setting. *L'Otage*, a historical drama, takes great liberties with history. *Protée* chooses as place, a mythical and very moveable island and, for time, antiquity, while *L'Ours et la Lune* moves blithely over France and Germany, and then to "La limite des deux mondes."⁹ After all, the unities matter little to a synthetic writer dealing with states of mind or soul.

These aspects of Claudel's genius, its synthetic quality, its lyricism and the resultant theories of poetry, its mode of conception which in-

⁸*Fortnightly Review*, 102:978.

⁹*L'Ours et la Lune*, p. 64.

volves a poetic rather than a dramatic movement in his work, and his individualistic development in dramatic technique, form at once the basis of the profound admiration of one small group which approaches him, and of the scorn of those who admire rather the clear, objective treatment of analytical minds.

PHILOSOPHY

Claudé's philosophical development progresses in accordance with the doctrines of the Roman Catholic church. It is quite impossible to separate his conceptions of the relation of man to the universe from his religious beliefs. From *Tête d'Or* with its atmosphere of complete desolation, through the other plays of *l'Arbre*, each of which gives a slightly plainer promise of ultimate redemption, through *Partage de Midi*, exemplifying the power of sacrifice, to *l'Annonce* and *l'Otage*, his most complete expressions of Christian ideals, Claudé traces the growth of a soul, burdened by materialism, which progresses step by step until it reaches a full acceptance of the Catholic faith. The other plays with the possible exception of *Protée* and of the two dealing with the war, find their basis in some great moral problem. Thus the main questions of interest concerning Claudé's philosophy may be answered by consulting the doctrines of the Roman church. However, some points not sanctioned by those doctrines, and others which he develops in an interesting manner, must be considered.

The question has been raised as to the compatibility of Catholicism and art. This union of religion and art appeared simple enough to the ancients who cherished a religion essentially esthetic, but art implies a freedom of spirit and a cultivation of personality foreign to Christianity. From this hostility of the two dominant factors in Claudé's work, Gil-louin believes he finds an ambiguity, which he illustrates by the incomplete submission of Sygne in *l'Otage* and by the last enigmatic speech of Lala in *La Ville*.

Je suis la vérité avec le visage de l'erreur, et qui m'aime n'a point souci de démêler l'une de l'autre.

Qui m'entend est guéri du repos pour toujours et de la pensée qu'il l'a trouvé.¹⁰

The paganism which continually creeps into Claudé's work finds no justification in the teachings of his church. This does not refer to the numerous references to or metaphors drawn from eastern religions or ancient myths. Those he often christianizes as he does in that long allegory, *Le Repos du Septième Jour*. His real paganism, a far more

¹⁰*Theâtre* II, p. 308.

subtle and unconscious procedure, lies in his worship or external nature. Again and again appear those long passages dwelling upon the overpowering sensations derived from contact with wind, sun, water, earth, or the air itself; nor are the passions of human nature denied as witness the fall of Lambert de Besme and the power of Ysé. The delight of Louis Laine in mere animal existence, the pleasure found by Anne Vercors and Jacques Hury in the soil, the love of Pierre de Craon for the stone he molds, Louis de Coufontaine forgetting the ideals of his race in the desire to possess land, all speak of an adoration directed toward the material manifestations of divine will and only incidentally toward the author of it all. This pagan element in Claudel's nature harmonizes but imperfectly with his basic conceptions of life.

Claudel's preoccupation with art and nature seems all the more unusual when one considers the type of Catholicism he embraced. In his plays he presents uniformly man and God in their most tragic relations. This must be so since he accepts a primitive and austere form of Christianity which promulgates certain strict religious laws and which sees only material disintegration and spiritual destruction from the failure to accept those laws. The resultant austere simplicity, which characterizes his moral code, accounts for the simplicity of his best characters, most of whom are incarnations of an ideal or of a vice, and for his inability to handle well complicated characters.

Claudel's explanation of the world rests of course on God, if not strictly in accordance with *Genesis*. Hence, he seems to confuse scientific explanations with abusive attacks of antireligious bodies. In *Connaissance du Temps* he speaks of "les mythes, ceux d'Empédocle par exemple, ou de Laplace,"¹¹ and in his treatment of cause allows the existence "des formes, point de lois."¹² His plays bear witness of his antipathy for a science which arouses questions concerning Biblical geology or biology.

Claudel has written, "Nous ne naissons pas seuls. Naître, pour tout, c'est co-naître. Toute naissance est une connaissance."¹³ All things co-exist and are bound together with no opportunities left for chance to interfere with their interdependence. This refers not only to the material but the spiritual world also and even to the intimate connection existing between the two. The world of matter consists of signs of God's will left for the spirit to interpret. This concordance of all matter and of all ideas finds its mode of development and propaga-

¹¹*Art Poétique*, 3rd ed., p. 36.

¹²*Ibid.*, p. 23.

¹³*Art Poétique*, p. 62.

tion in time, which Claudel defines as "le sens de la vie"¹⁴ which "amène et produit toutes choses."¹⁵ "Je dis que tout l'univers n'est qu'une machine à marquer le temps."¹⁶

Time, which thus regulates the movement of the world, is two-fold, a uniform measure apparent in the seasons or the hours of the day, and a time which is the progress of all beings and the synthesis of their relations. This last concept of time, which makes it an objective reality, allots to each being his task and thus provides the network of the harmony of action which composes the universe.

Le Temps n'est pas seulement le recommencement perpétuel du jour, du mois et de l'année, il est l'ouvrier de quelque chose de réel, que chaque seconde vient accroître, le Passé ce qui a reçu une fois l'existence.¹⁷

If time provides the mode of propagation and development of all relations, movement provides the energy and substance. Claudel approaches Bergson in the importance which he gives to movement. "Tout est mouvement, ou, ce qui revient au même, tout est exprimé par lui."¹⁸ Movement is the one essence which all things have in common, which characterizes both spirit and matter. This movement which creates, similar to the "élan vital" of *Evolution Créatrice*, meets other movements and rebounds upon itself. In so doing, because of its eternal and indestructible nature, it becomes vibration. "L'acte vital, essentiel de moi, est l'élaboration de la vibration nerveuse."¹⁹

This vibration occupies a form which is closed, and thus man becomes "comme un corps à l'état permanent de vibration,"²⁰ which moves in harmony with all other beings upon which depend his actions and his place in space. He is a part of the great plan whose agents are time and movement but which finds its author in God. The greatest crime which man can commit is to stray from his position in this divine scheme of things, his role in which becomes known to him either by divine revelation or more frequently by the exercise of those superior faculties which he possesses, reason and intuition.

Claudel's plays represent cases of men who have refused the roles ordered for them in the world, and the inevitable punishment meted out to them. Tête d'Or, Besme, Louis Laine, Léchy Elbernon, Ysé Na-

¹⁴*Art Poétique*, p. 33.

¹⁵*Ibid.*, p. 42.

¹⁶*Ibid.*, p. 34.

¹⁷*Ibid.*, p. 44.

¹⁸*Art Poétique*, p. 71.

¹⁹*Ibid.*, p. 87.

²⁰*Ibid.*, p. 89.

geoire, Toussaint Turelure, and Orian, suffer because they have refused to accept them. Others, such as Jacques Hury, Marthe, the Emperor, and the Countess Lumir, suffer indirectly from the failure of others to assume their responsibilities. A few, notably Violaine, Sygne, and Mesa, by keeping most difficult positions, not only perfect the universal harmony insofar as they are units in it, but extend their influence to induce others to fulfill their roles.

Thus, continually throughout Claudel's formal drama appears this conception of a harmonious universe of infinite complexity, resting on the interdependence of all beings both material and spiritual, employing as agents nature itself and particularly time and movement, and depending in the last analysis on the will of God, author and propagator of all things.

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THE DEATH OF GARCIA LORCA

IT IS DEFINITELY KNOWN that Lorca died before a firing squad in Granada, during August, 1936, but many circumstances surrounding his death are still confused. One version, supposedly that of an eye witness, appears in an article on the poet by Vivente Saenz in the *Repertorio Americano* of San José de Costa Rica, for December 18, 1937. Saenz quotes from the Valencian paper, *Adelante*, and gives the following story:

Un evadido del campo faccioso, quien contra su voluntad tuvo que asistir al asesinato de Gracia Lorca, asegura en *Adelante*, periódico valenciano, que el poeta fué acibillado por la Guardia Civil a 18 kilómetros de Granada, en la carretera de Padul, sin sentencia en contra suya, sin que lo hubiese juzgado ningún tribunal, porque no había en realidad acusación ni cargo que pudieran hacérsele.

Fué a las ocho de la noche — dice el informante — cuando bajamos de los automóviles, cuyos faros iluminaban al que iba marchando sereno al sacrificio. El piquete se situó detrás de los coches. La silueta de García Lorca se recortaba en el fondo de la obscuridad. De pronto se detuvo y se volvió de cara hacia nosotros pidiendo hablar. Y habló con firmeza, con voz segura, con ademán viril. No eran de desmayo sus palabras, invocando al perdón de culpas que no había cometido. Eran palabras airadas de condenación y protesta.

El teniente Medina, a la vez que lanzaba tremendas blasfemias, disparó su pistola y azuzó a los demás guardias contra el indefenso poeta andaluz. A culatazos, a tiros, se lanzaron sobre él, quien corrió perseguido por una lluvia incesante de balas. A unos cien pasos fué a caer. Pero alzóse bañado en sangre, y con ojos de reto miró a sus verdugos que retrocedieron llenos de espanto. Solamente se mantuvo frente a la figura de su víctima el jefe de la cuadrilla, el teniente Medina, empuñando y disparando su pistola.

García Lorca cerró por fin los ojos para siempre, desplomándose sobre la tierra que había regado con su sangre generosa. El teniente avanzó y descargó sobre el cuerpo del gran gitano los tres últimos tiros. Allí quedó el poeta, insepulto, frente a su Granada.

Even on first examination this story, now accepted by many as factual, seems suspiciously verbose, grandiloquent and dramatic. Later versions bear out this reaction. One of them came to me direct from a great German Hispanist, who assured me that he had no doubt as to its authenticity. According to this story, when Lorca was caught in Granada at the outbreak of the Civil War, he found his life immediately endangered by certain overzealous extremists in the falangist ranks. The Governor of Granada, in order to afford the young poet proper protection from this lynch-lusting mob, lodged him in his own dwelling, but on one

occasion when the Governor was away the house was entered and Lorca taken by force to be executed before a firing squad.

González Carbalho, in his study on Lorca,¹ states that the poet was taken from a friend's house and imprisoned for two days before his execution. The second night a group of falangists came for him with the news that they were going to take him to see his brother-in-law, Manuel Fernández Montesinos, former Socialist Mayor of the city, who had recently been murdered and dragged through the streets. The poet knew that this was the pronouncement of his own execution. Carbalho states that Fernando de los Ríos is the basis for this version, having gotten it from refugees from Franco's Granada.

Whichever of these three stories we may choose to believe, it is true as Antonio Machado wrote, that

Se le vió caminado entre fusiles,
por una calle larga,
salir al campo frío
aún con estrellés, de la madrugada.
... que fué en Granada el crimen
sabed — ¡pobre Granada! —, ¡en su Granada! . . .

For a time the entire world of intellectuals refused to believe that Lorca was dead. He had never taken any part in republican activities, indeed had been much admired by certain falangists. It seemed incredible that he could have been shot in cold blood without any cause save flaring hot fanatical temper on the part of a few political zealots perhaps irked because the poet would not make a public statement renouncing his loyalty to the Republic. Investigations were made but little information was forthcoming from the Franco regime. H. G. Wells, as President of the international P.E.N. Clubs, sent a telegram to General Franco who answered him curtly that his government "no tiene ninguna noticia sobre esa cuestión."

The reception of the news of the poet's death in beleaguered Madrid is vividly described by an American girl who was in that city during the first year of the war.² They were having a benefit for the loyalist cause in the Zarzuela theatre that night. Pastora Imperio, Catalina Barcena, Angilillo, Rafael Alberti (the "poet of the people") and many others were present. Alberti invariably attended these gatherings and usually recited some of his own stirring revolutionary ballads inciting the people on to victory and recalling the heroism of those who had

¹González Carbalho, *Vida, obra y muerte de Federico García Lorca*, Ercilla, Santiago de Chile, 1938.

²Janet Riesenfeld, *Dancer in Spain* (New York, 1938) pp. 193-203.

fallen. On this particular night he had prepared a poem for the occasion. When the performance was about half over and the audience at a high pitch of enthusiasm, Alberti disappeared for a moment then suddenly lunged through the people standing behind the curtains and pushed his way whitefaced onto the stage. Speaking in a broken voice he said: "I bring you terrible news. I could not believe it but it has been confirmed. Federico García Lorca has been killed. Our beloved poet has been taken out and shot by the Fascists. Instead of the poem I intended to read to you tonight, I am going to give you Lorca's great elegy for his dear friend Sánchez Mejías." Then slowly he read through this terrible lament for the dead bullfighter, making it a graphic picture of Lorca's own blood staining the Granada earth.

The assassination of Lorca aroused a storm of protest even among the falangists, who in order to cover up their crime began to circulate the report that the loyalists had put to death the Quintero brothers and Jacinto Benavente. These three writers immediately proved themselves to be very much alive, and among the Franco nationalists the Lorca affair was hushed up.

Perhaps the falangists had no reason at all for killing Lorca save the hatred and anger of a small group of them, or perhaps as Fernando de los Ríos remarked: "¿Por qué lo fusilaron? No porque se llamara Federico García Lorca. En él los militares no fusilaron al poeta sino que pretendieron fusilar a la poesía." And Pablo Neruda, famous Chilean poet, expresses the opinion of Lorca's friends in Spanish America: "Lo han escogido bien quienes al fusilarlo han querido disparar al corazón de su raza." Whatever the reason, this wanton, inexcusable murder cut off the most promising young life in contemporary Spanish literature. García Lorca had always remained aloof from the political arena, not by any stretch of the imagination could he be called a radical in his thinking, his only misdeed consisted of having once written a poem in which he described an attack on the gypsies made by Spain's Civil Guards. But when force rules, the innocent are slain with the guilty, and civilization on both sides is entombed for a generation.

One of the most enthusiastic encomiums ever penned by a Spanish American for a Spanish writer is the short homage to Lorca by the great poet and critic don Rafael Maya, editor of *El Siglo*, one of Colombia's most famous Catholic papers. The article begins with these words: "Después de Rubén Darío, el acontecimiento más importante de las letras castellanas ha sido la aparición de Federico García Lorca."³

³García Lorca," in *Revista de las Indias*, March, 1937, Bogotá.

Darío carried his influence to Spain, and around his lyre gathered a generation of writers some of whom are still carrying on the tradition of the great Nicaraguan cosmopolite: "García Lorca renovó el prodigio de Darío, pero al revés. En este caso la influencia vino de España a América."

The famous Colombian critic goes on to point out that if Darío found Spanish poetry glutted with the altisonant excesses of prolix Núñez de Arce, for example, Lorca saw in America a literature which had degenerated into the last neuroses of outmoded symbolism, parnassianism, decadentism and ultraism, with an occasional poster-like splotch urging deluded humans along toward the salvation of the masses. Lorca's coming gave new inspiration, unity and direction to many divergent groups of Spanish American poets, causing them to be reborn in the common cradle of Spanish tradition. In him we find intensified and symbolized all that was fundamental to them. Add to this the manner of his death, and the world-wide crisis of which it is the poetic word made flesh, and perhaps we can begin to grasp the enthusiasm of his disciples.

The mixed breeds of America overwhelmed Spanish blood in many of the southern countries, and in the figure of Darío the mestizo even shouted his dominance over Spanish literary traditions. In order to avenge herself on this Indian-African avalanche, Spain sent García Lorca, the Andalusian *gitano*, to return to spiritual servitude the children of the new continent. Rafael Maya sums up the whole situation tersely by saying: "Y ahora, estamos en paz."

After this brief critical appraisal, Lorca's life and works can be better understood. The following material on his life, written by Lorca himself and never before published, was kindly lent to me by my friend and room-mate, Dr. Francis C. Hayes, of the University of North Carolina, for whom Lorca wrote it out on several filing cards in a nearly illegible hand.⁴

Mi padre, Federico García Rodríguez. Madre, Vicenta Lorca Romero. Nací en Fuente Vaqueros, pueblecito situado en el centro de la vega de Granada. A los siete años fui a Almería, donde estuve en un colegio de padres escolapios, y donde comencé el estudio de la música. Allí hice el examen de ingreso, y allí tuve una enfermedad en la boca y en la garganta que me impedía hablar y me puso en las puertas de la muerte. Sin embargo, pedí un

⁴The young poet spent the scholastic year of 1929-30 in the same Columbia University dormitory as Hayes and myself, and because he knew practically no English, frequently passed hours in our room, generally after midnight, conversing on any and all topics that happened to interest him.

espejo y me vi el rostro hinchado, y como no podía hablar escribí mi primer poema humorístico en el cual me comparaba con el gordo sultán de Marruecos Muley Hafid. Después, me trasladé a Granada donde continué el estudio de la música con el viejo compositor, discípulo de Verdi, D. Antonio Segura, a quien dediqué mi primer libro, *Impresiones y paisajes*. El fué quien me inició en la ciencia folklórica. La vida del poeta en Granada hasta el año de 1917 es dedicada exclusivamente a la música. Da varios conciertos y funda la Sociedad de Música de Cámara en la cual se oyeron los cuartetos de todos los clásicos en un orden como por circunstancias especiales no se habían oído en España.

Como sus padres no permitieron que se trasladase a París para continuar sus estudios inciales, y su maestro de música murió, García Lorca dirigió su (dramático) patético afán creativo a la poesía. Entonces publicó *Impresiones y paisajes*, y después, infinidad de poemas, algunas recogidos en su *Libro de poemas*, y otros perdidos. Así continuó su vida de poeta.

El gitanismo es tan sólo un tema de los muchísimos que tiene el poeta, pero no fundamental en su obra ni mucho menos persistente. El *Romancero gitano* es un libro en que el poeta ha acertado por el tono del romance y por tratarse de un tema de su tierra natal, pero no se puede clasificar en este poeta de ambición más amplia en un cantor de esta raza y nada más.

El viaje a Nueva York puede decirse que enriquece y cambia la obra del poeta ya que es la primera vez que este se enfrenta con un mundo nuevo.

Tiene tres hermanos; Francisco, Concepción, e Isabel, la última gran amiga del gran Juan Ramón Jiménez, y a quien este poeta ha dedicado uno de sus mas hermosos romances.

Gustos: al poeta le gustan los toros y los deportes, y cultiva el tennis que dice es delicadísimo y aburridísimo casi como el billar.⁵

⁵This brief resume of Lorca's life up through the time of his trip to New York adds quite a few new facts to his biography. His fondness for music and training as a musician are clearly expressed, and apparently only fate prevented his devoting himself to this art in preference to poetry. The abrupt change from first to third person has been kept just as Lorca made it. In the second paragraph, it is curious to notice that the word (*dramático*) is crossed out and replaced by *patético* in the phrase "patético afán a la poesía." Perhaps the poet was aware that he had already let enough egoism slip through his self-characterization. This is the only trait of his which stands out unpleasantly in my remembrance of Lorca's personality. One day while talking to my room-mate and me, after giving a brief account of his family history and mentioning several individual members of the clan who had distinguished themselves in one way or another, the poet concluded his story by stating badly: "Sin duda, soy el colmo de mi familia." To Anglosaxon ears this smacked of pure Latin arrogance. Lorca was, however, far from being a poseur. He tried to live, think and breathe the life of a poet. He kept his thoughts in that exalted sphere most of the time. He would prowls around New York at night visiting Brooklyn Bridge, the different rivers, Harlem Negro

cabarets, all the places where he might find inspiration to write the saga of American life, and several of his best poems reflect these months spent in New York. He spoke of poetry constantly, and in every situation found something poetic or dramatic which would start his mind working along its favorite channel. Never once did I hear him waste breath in an oath. The Harlem Negroes fascinated him and many were the nights that he dragged us out to some outlandish cabaret for a Negro orchestra to which he would listen with wide-eyed and intense enthusiasm, exclaiming from time to time: "¡Qué ritmo! ¡Qué estupendo!" Afterwards he would try to render these jazz songs in his own hoarse voice, and although his pronunciation was abominable, his tune and rhythm were perfect. He often referred to the Negroes as "lo más delicioso de este gran país del norte." It is a pity that he never heard a single Negro spiritual during his stay in this country.

On another card, jotted down in a paragraph to itself, are these few lines on Spain:

Hay un fondo genuino e insobornable a toda influencia, que es español y ha dado su perfil característico a las civilizaciones que han vivido en la península.

When Lorca appeared on the literary horizon in Spain, most of the younger poets, who were called the *ultraístas*, were attempting to harmonize foreign influences, mostly French, with Spanish tradition, and thus universalize their school. Gerardo Diego was the most important innovator of the movement. Among them García Lorca stood forth from the beginning as the one who stemmed most directly from "la tradición viva popular." His contemporaries were leaning toward an aristocratic and abstruse refinement which led them away from both popular appeal and popular expression. The shadow of Gongora hung over them all with ubiquitous wings. Lorca also felt this influence of the great master, but his personality and training, his love and knowledge of Spanish folk-lore and folk-music, his innate sense of drama (the form of literature which appeals most readily to all classes alike), were a combination of rare circumstances and characteristics which moved this young poet in a direction different from that pursued by the other members of his generation.

Lorca's first book of poetry, *Libro de poemas* (1921) does not measure up to the standard of his later work, but it shows clearly the

road which the young poet must follow. Many of the selections reflect popular children's songs, as for instance, these quatrains:

Esquilones de plata
llevan los bueyes.
¿Dónde vas, niña mía,
de sol y nieve?

- - - - -

Cantan los niños
en la noche quieta:
¡Arroyo claro,
fuente serena!

How much more beautiful are these Spanish children's songs than those which we once sang as American boys and girls. Perhaps the early maturity of Latin emotion endows Spanish childhood with a quicker poetic sensitivity than ours. Perhaps the *pueblo* of Spain is, in its own right, as great a poet and musician as any artist. Perhaps a great folk art depends on illiterate but emotional masses. A little education frequently kills, without giving anything in return, the primitive eagerness for beauty which lives in all men. Recalling Lorca's preference among us, we are bound to admit that the only great American folk songs are those of our vast illiterate Negro population.

"Veleta," in this same book, bears the folk stamp in its heart, and is an excellent illustration of the use to which Lorca puts his popular themes:

Pones roja la luna
y sollozantes
los álamos cautivos, pero vienes
¡demasiado tarde!
¡Ya he enrollado la noche de mi cuento
en el estante!

Sin ningún viento,
¡hazme caso!
Gira, corazón;
gira, corazón.

García Lorca did not attain poetic maturity until the appearance of his *Romancero gitano* in 1928, when he was immediately acclaimed as the greatest genius of his generation. Dámaso Alonso characterized critical opinion when he said in a lecture: "El *Romancero gitano* es uno de los mejores libros de la España de hoy." The book is written in the *romance* meter; its heroes are gypsies, and its anti-hero the Civil Guard,

proverbial enemy of the gypsy race. In this book is the famous "Romance sonámbulo," which begins with these lines:

Verde que te quiero verde.
Verde viento. Verdes ramas.
El barco sobre la mar
y el caballo en la montaña.
Con la sombra en la cintura
ella sueña en su baranda,
verde carne, pelo verde,
con ojos de fría plata.
Verde que te quiero verde.

In the same collection we find in "La muerte de Antoñito el Camborio," his most often quoted lines, which seem to prophesy the manner of his own death.

—¡Ay Antoñito el Camborio,
digno de una Emperatriz!
Acuérdate de la Virgen
porque te vas a morir.
—¡Ay Federico García,
llama a la Guardia Civil!
Ya mi talle se ha quebrado
como caña de maíz.
Tres golpes de sangre tuvo
y se murió de perfil.
Viva moneda que nunca
se volverá a repetir.

In the magazine *Residencia* (Madrid, 1932) Lorca has a long study on the poet Góngora entitled "La imagen poética de don Luis de Góngora," in which the young poet examines the foundations of all poetry, and the fibers of poetic being within himself. After pointing out Góngora's love of new metaphors, Lorca remarks: "piensa, sin decirlo, que la eternidad de un poema depende de la calidad y trabazón de sus imágenes." Then he cites Proust, who said: "Solo la metáfora puede dar una suerte de immortalidad al estilo." García Lorca consciously made metaphors, pulsating knife-like metaphors, the basis of his own art. A very few random lines will illustrate this point:

Asomo la cabeza
por mi ventana y veo
como quiere cortarla
la cuchilla del viento.

(*Canciones* — Nocturnas de la ventana.)

Si toda la tarde fuera
como un gran pájaro, ¡cuántas
duras flechas lanzaría
para cerrarle las alas!

(*Mariana Pineda* — 1927.)

Ni nardos ni caracoles
tienen el cutis tan fino
ni los cristales con luna
relumbran con ese brillo.

(*Romancero gitano* — *La casada infiel.*)

Los densos bueyes del agua
embisten a los muchachos
que se bañan en las lunas
de sus cuernos ondulados.

(*Ibid.* — *El emplazado.*)

Before his untimely death García Lorca also became one of the greatest Spanish dramatists. Three of his plays: *Bodas de sangre* (1933); *Yerma* (1934); and *Doña Rosita la soltera o el lenguaje de las flores* (1935), are among the best dramas of the contemporary Spanish stage. Personally, I would rank them with the best plays of Benavente; in poetic expression they unquestionably surpass anything which the great Nobel Prize winner wrote. In all of them, as in his poems, Lorca lets his genius rest on the firm and enduring base of Spanish folk poetry and songs. In *Bodas de sangre*, for instance, he includes two lovely folk songs rendered on the stage. One begins:

Despierta la novia
la mañana de la boda.
¡Que los ríos del mundo
llevan tu corona!
Que despierte
con el ramo verde
del laurel florido.
¡Que despierte
por el tronco y la rama
de los laureles!

The words of the next song bring the scene to a close with these joyous and lilting words:

Al salir de tu casa,
blanca doncella,
acuérdate que sales
como una estrella . . .
¡Ya sales de tu casa
para la iglesia!

¡El aire pone flores
por las arenas!
¡Al salir de tu casa
para la iglesia,
acuérdate que sales
como una estrella!*

We might go on in this vein indefinitely, quoting page after page from each of the three famous Lorca dramas, but these few lines indicate how the poet interwove folk art into his scenes to make them live the vital beauty which is the heritage of Spanish popular expression. His poetry carries the appeal implicit in Spanish dancing, the *cante jondo*, the endless *romances* or ballads found in all arts of the peninsula and transported wherever the Spanish *conquistadores* planted their cross and sword. Is it any wonder, then, that when Lorca held out his cult of the popular tradition to orphaned Spanish America, so long separated from the main stream in which these emotions flow, young poets and dramatists of all countries snatched at this basic emotional fare?

According to a great many critics, García Lorca has enriched the Spanish language more than any other writer of his generation. A. L. Lloyd, who has transplanted several of his poems into English, goes so far as to say:

Not since the time of Góngora had there been a poet of such stature in Spain. Never since the days when the common people had rushed to kiss the hem of Lope de Vega's cloak had a great Spanish poet been so loved.[†]

Whether or not this is an exaggeration, it is true that for a vast number of people García Lorca has become, and may remain, a symbol of the popular soul of Spain crucified temporarily in the flesh by those who did not understand or were afraid of what this soul might mean. And it is true that this feeling which Lorca came to epitomize has gained in strength and intensity by the fact of his execution. Fortunately, the popular being of a nation is a perennial source of beauty and life which neither the strength of any group nor any man's death can still forever.

*All of Lorca's plays are extremely popular in Spanish America. The Company of Margarita Xirgu has made their beautiful lines common property from Buenos Aires to Mexico City. *Bodas de Sangre* was presented in English in New York in 1935 by the Neighborhood Playhouse Group. It ran for three weeks; but the translator, José Weisseberger, was not entirely successful in his rendition of the romance meter into English verse.

†*Lament for the death of a bullfighter, and other poems*; in the original Spanish with English translations by A. L. Lloyd, Oxford, 1937. (There are also editions by Heinemann and Ryerson.)

In the June, 1938, number of *Hora de España*, Luis Cernuda sums up Lorca's poetic personality in the following apt words:

Frederico García era español hasta la exageración. Sobre su poesía como sobre su teatro no hubo otras influencias que las españolas, y no sólo influencias de tal o cual escritor clásico, sino influencias absorbentes y ciegas de la tierra, del cielo, de los eternos hombres españoles, como si en él se hubiesen cifrado la esencia espiritual de todo el país. Eso no es raro en España. Lope de Vega fué un poeta así.

De ahí esa especie de frenesí que el público sentía al escuchar sus versos, frenesí que acaso sólo él podía comunicar con su propia voz y acento, por los que brotaba lo mismo que a través de la tierra hendida el terrible fuego español, agitando y sacudiendo al espectador a pesar suyo, porque allí en lo hondo de su cuerpo hecho de la misma materia podía prender también una chispa escapada de aquel fuego secular.

Through this complete identity with the soul of his nation, and the added stamp of modernity which was inevitably his in this changing world, the poetry of García Lorca caught and sustained the one element of permanence amidst constant change: the liquid, flowing youth and beauty that springs constantly and forever from the genius of a great people.

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THE ROLE OF THE PROFESSOR OF FOREIGN LANGUAGES IN THE PRESENT PERIOD¹

WHAT I SHALL TRY to define here is the part that the Professor of Foreign Languages must play today in this large group of workers we call the educators. I am tempted to include in that group all those whose function it is to instruct and inform, to guide and to shape the minds of others. And why not? Is it not the main object of educators to enrich the minds and ennoble the souls of those who are entrusted to them? It is a truism that their function is to fit the individual for the struggle of life and to make him an acceptable, useful unit of the society in which he is going to live. It is of that second duty I wish to speak in connection with our chosen profession, teaching foreign languages.

We know today that isolated effort is often vain. It may further the happiness of the individual who exerts it but it is usually futile; at any rate, it is seldom efficient when directed towards the benefit of society. This is especially true in the intellectual world. It is only when there exists strong cooperation between groups of workers of diverse categories, categories often far removed from each other, that their striving can be profitable to the mass, and further or conserve the real happiness of the individuals that form our society.

In order to restrict the problem, let us remind ourselves of this fact: that it is only when the efforts of a certain group are aimed, in part at least, towards the success of the effort of another group and when all these efforts are directed toward the same point, though they may spring from far distant sources, that the point aimed at can actually be reached.

It is necessary to engage in these generalities in order to clarify the question. Already it may seem to some that I intend to level some sort of accusation against the body of professors of foreign languages. On the contrary! Common sense as well as my long acquaintance with my colleagues and the nature of their work would suffice to keep me from such an unwarranted accusation. If there be any reproach at all in the above words and those to follow, it is addressed to me who, for some twenty-five years, have been busy teaching a language and have striven to teach that and that only: the *language*. What is to follow is a sort of public self-examination, and already I have pronounced *mea culpa*.

¹ This address was given (in French) at the Fall, 1940, meeting of the French Section of the Modern Language Association of Southern California.

And now let us go to the heart of the subject. We who are honestly and conscientiously teaching the conjugation of regular and irregular verbs, the phenomena of syntax, the vocabulary, the forms of adjectives, the plurals of nouns; we who are teaching with eagerness, an eagerness almost akin to desperation; we who spare no effort; we who correct endless composition exercises and themes, and have our students read aloud, who tirelessly have them repeat sentences; we who believe we are *good* professors because we strive so hard: *Are we really doing what we should?* Let us ask ourselves this question in the light of the above preamble.

Are we truly doing our part in that great enterprise, the education of youth? It is so easy to confuse instruction with education. To *instruct* means to build within the intellect, to impart knowledge; to *educate* is to busy one's self with the soul of the individual; to speak simply, it is to lead the mind and heart towards a goal which is external to its possessor, beyond his *immediate* welfare. We instruct a person in the art of earning his daily bread. We educate him in his duties towards others; that is to say, we teach him to understand and if possible to love his fellowmen. We begin to educate a person when we try to give him such habits of thought, such attitudes as cause him to respect at least, *aye!* and to defend the rights of others. The latter is what we call *education* in France; the rest is *instruction*. Of course, I do not maintain that the exclusive function of the professor of foreign languages is education as defined here, but it may be well to ask ourselves open-mindedly: "Are we not, all of us, good professors as well as mediocre, engaged a little too much in the tasks of instruction and not enough in those of education?"

There was a time, which is not so far behind me, when I would reason thus: "It isn't for me, a teacher of languages, to concern myself with the uses of my subject, which is included in the curriculum. I didn't put it there, and if *they* (notice this *they*) if they maintain it there, it is because, being experts in the matter of values, those in charge of the curriculum consider the study of languages useful, profitable, indeed necessary. Thus it is for me to teach languages conscientiously, methodically, vigorously, to teach them supremely well. My responsibility goes no further, and the difficulties of the subject make my task hard enough without my adding to them the burden of considerations about *why languages should be taught*. Therefore, let us open our grammar book and "forward!" the merry dance of verbs, pronouns and prepositions, and begin the cortège of rules of syntax! Let us open our readers and up and on with the rigadon of new words, idiomatic ex-

pressions, questions on the text, summaries on the blackboard, corrections in composition books until the small hours of the morning! Can the society for which I work ask more of me? Have I not enslaved myself to my work? Am I not turning out good students who can actually read and write in the language they have chosen? Are not my students ranked among the best in inter-school competitions?"

This monologue, how many of you have engaged in it when on the evening of almost any day, weary and discouraged, you trudged your way home from school for a well-earned night of rest?

Now do not believe, you teachers whose efficiency is evidenced by your students' success, that I condemn your eagerness; on the contrary, you are to be congratulated and one might well wish for more of your kind of efficiency in the *corps* of our profession. Yet, and now please understand that I am speaking in the most general of terms, efficiency is worthy of praise only when it is found in a worthy task. One could draw somewhat arbitrary and fanciful, but nevertheless symbolic, conclusions from the fact that the American language doesn't demand of the verb *to go* that it shall have an indirect object. Note these expressions: *come on, let's go, to be on the go*. We are fond of *going* in America! It would seem as if there were some inherent virtue in the activity of mere motion, in the act of *starting* even though no direction has been set, no particular aim is reached. *Let's go*, say these American people, these active people, whose youth and energy arouse the wonder of old Europe. *Let's go, let's do things. Let's go, no matter where! Let's do, no matter what!* And the cars come out of the garage, gallons of gas are poured into the tanks, cement into the concrete mixers. "Forward!" we cry to caravans of automobiles, and "Upward!" to skyscrapers, factories, ever-larger emporiums, ever-roomier administrative offices. "Onward!" with the multiplication of machines, the card-index systems, the avalanches of circular letters, of questionnaires, of statistics! Let us have clubs for this, societies for that, numberless committees, each entrusted with the survey of a little section of the surface of things, institutions all of them so abundantly manned that it seems there is no one left whose task it is simply to dig a little way *under the surface* to study the substratum of human activity. And to narrow this discussion to our subject: "Forward!" we say in America. "Let the grammar books come out of the desks, let us accumulate rules, build ever-longer lists of words, read an ever-larger number of pages in our readers! Forward!" the merry dance of red marks on weekly papers, or daily papers for that matter! "Let's go, let's do things!" Oh, there is no one here I can accuse more bitterly than myself, probably the guiltiest among you!

At this point you may easily misunderstand me. I am not advocating a slackening in the work of professors or students, or a remission of certain aims, still less a relinquishment of the discipline necessary to attain those objects towards which we strive. Indeed, I should like to see much more work exacted from our students and, to be perfectly truthful, of a few of our professors; but I should like to see them work *differently* and upon *other* things or more exactly upon other aspects of the subject. No! I have no desire to witness a lowering of the level of results obtained in our classes, and I truly believe that, with the proper method and the right amount of enthusiasm, that level (which on the whole is none too high) can be maintained even if the other aspects I shall speak of are emphasized. But if I be wrong and it prove necessary to lower the level of the measurable results in order to do what the rest of my talk will advocate, then I should say, let us not fear to sacrifice proficiency in the language in favor of the *educational* values we have so long neglected! It is not a question of placing another *straw* upon the shoulder of the already overladen language teacher. It is a question of having him throw off part of his burden if necessary in order to adopt certain other responsibilities, the discharge of which is more important to the general welfare than those with which he is now occupied.

May I tell you a little story? In August, 1919, a young Frenchman who had just spent four years on the battlefield, found himself demobilized. Thanks to an unexpected chain of circumstances, this young *poulu*, who had not expected ever to return to America, (he had spent two years on this continent before the war) was transported, a few weeks after he had shed his infantry uniform, into a certain American college town. Understand that this young man carried with him, forever engraved in his memory, horrible scenes of war, gruesome tableaux of the life (or rather, the death) of the martyrs of the front, and heartbreaking pictures of the country behind it. All this had created such an impression on him that in the generous ignorance of his twenty-five years, he imagined that the whole world, moved from lethargy by the spectacle actually seen or indirectly pictured of the suffering of so many men, so many brothers, must have resolved to combat henceforth the scourge of war. "For," he thought, "*were there not ten million dead?* Surely, the world doesn't want such a thing ever to take place again!" As the train took him to the University town where he was going to study, he reasoned: "Surely everybody in America, in China, in India, as well as in Europe, is now actively engaged in the study of the causes of war and its remedies! Surely, everywhere, but especially in the schools and universities of the world, there are men at work, busily studying inter-

national relations and the question of responsibilities, teaching the facts and doctrines that are necessary to insure the eventual fraternity of peoples, preaching the cause of justice, advocating the necessity of sanctions *arrived at in common* and *carried out in common* against a country, *any country*, which has manifestly transgressed against the great principles of the civilized world! Surely, everybody is now directing all the time he can spare, all his efforts that do not have for immediate object the earning of his daily bread, towards the repair of the damages done by war to the edifice of our civilization, damages war threatens to continue if we do not put a stop to certain nefarious forces in our midst and habits of thinking in our peoples. True, that can be done only through a careful blending of instruction and education."

"Fortunately," he mused, "the educators of the whole world are at work. They have now discarded all that part of their former tasks which they now realize is unessential to their responsibility of this year 1919. which is to prepare for the coming of peace on the surface of the earth. Fortunately, all are now advocates of peace, students of the means of peace, peace by the establishment of a just order of things, by insistence upon the essential brotherhood of man, and to come down to tangibilities, peace by the study, on an *international* scale, of small conflicts before they become large ones; and the application, by *international* organizations, of sanctions, small sanctions for small guilts, before they become irreparable sanctions carried out by an *international* police." "Surely," our young man of 1919 thought, "this undertaking is so noble, but above all so *necessary*, that everybody is working at it! For what is the good of scientific discoveries, of inventions, of new articles of trade, if man cannot enjoy in peace the fruit of his labors? What is the good of the exact sciences, of the historical sciences, even of the social sciences, if man is not permitted to capitalize upon all this accumulated knowledge and feel safe in the enjoyment of it? What is the good of advances in physics, mathematics, philology, experimental psychology, if man must watch the results of his work destroyed every other generation by a wave of animosity between peoples, as children at the beach see an ocean wave carry away their patiently built sand castles? What is the good of advances in medicine and surgery? One does not cure a corpse; there is no sense in operating on dead men. Moreover, the eventual recovery from certain wounds of war often offers little consolation to the unfortunate cripples who are condemned by the latest advances of medicine or surgery to go on dragging on the surface of this earth a miserable body that would find greater peace below it!"

How full of bright hopes was our young man as he registered at that American university! But in the course of events, he soon found himself compelled to take a gloomier view of the future. It was evident that he had expected too much of the generosity—or was it the imagination—of men? At the University, professors continued to teach in the same way, with the same emphasis on the same aspects of the same subjects in the same curriculum, as if nothing had happened. He realized that war had been for America a distant event, something that had taken place as if it were a phenomenon of interstellar space, cataclysmic perhaps in that part of the heavens, but altogether harmless and insignificant as far as the earth was concerned. Neither the lectures of the professors nor the life of the campus in its moral, intellectual or physical aspects revealed to any great degree a change of attitude. To our returned *poulu* the professors seemed more or less actively engaged in the presentation of their specialties, some too much engrossed in counting up enrollments, others too busy with scholarly research to ask themselves how and where they fitted into the general educational set-up, and especially what could be done to improve the usefulness of those specialties in the new order of things our young man pictured as around the corner; an order which he thought bound to come because it was so *necessary*. As for the students, those young men who were just on the verge of taking an active part in the affairs of the world, they seemed to be thinking only of preparing themselves as quickly as possible to obtain their diplomas, those diplomas which would enable them to conquer for themselves a place in the sun. That they had other duties than a duty toward themselves seemed to have occurred to but a few. The question in the mind of our young French veteran was: "Who or what is to blame? What is the explanation of this strange atmosphere in which these people move, benevolent yet selfish, kindhearted and yet callously unimaginative, intelligent and not uninformed, and yet so smug in their naive interpretation of world events, group-conscious and yet startlingly self-centered. Can the type of education they have received account for some of that attitude?"

Well, at any rate, war had changed nothing in the world of education. For the science courses there might have been some excuse. But why should a professor of Spanish literature pursue so diligently the study of an obscure passage in a minor play of Lope de Vega? Of what immediate value would his elucidation of it be to the world of 1919? And what shall we say of a painstaking monograph on the effect of pregnancy on the power of memory of mice, or the evolution of stressed vowels in Old French between the years 500 and 650? For

that matter, our young man went on, to what good use, to what social purpose would nine-tenths of the students he was initiating into the mysteries of the past participle, turn the few crumbs of French he was forcibly cramming down their rebellious throats? Of course I fully realized (you guessed, of course, I was that young man) that it was indispensable that specialists should remain within their specialties and that the teaching of certain techniques, indeed research in most fields, should be continued. But I expected to see among educators some signs of impatience against, of chafing under, at any rate of questioning, whatever in their subject might pertain to the realm of academic tradition. Especially, I believed, the teachers of the liberal arts and sciences, the professors of history, of literature, of languages, whatever they might do, would evidence other designs, other aims, than that of informing the individual, and arm him for the battle of life, *his* life, *his* battle.

I imagined, I, whose nostrils still breathed the stench of corpses rotting in the barbed-wire entanglements, whose fingernails were still black with the pestilent liquid mud of the front, whose flesh still quivered at the memory of the cold sleepless wintry nights in the trenches, whose ears still rang with the heart-rending sobs of mothers, wives and sisters, kneeling in front of mounds of dirt topped by wooden crosses, I and thousands of returned soldiers like me, believed that the educators inspired by sympathy, moved by convictions, aroused by the challenge of the times, had already transformed, or at any rate were busy transforming, the curriculum and the methods of teaching to conform with the needs of the times. I was wrong. Perhaps I had expected too much. It was September, 1919. The armistice was almost a year old. I had spent that year helping a few million others clear up the mess of the four years of war.

Of course *my* memories would be fresh and my feelings high! I can see now that my dismay was due to inexperience, ignorance of man's ways. But how sanguine I was then as to the future! Picture my chagrined, uncomprehending surprise when I saw this country withdraw little by little from the advanced position it had occupied under Wilson, its position of ensign-bearer, and sink again into indifference towards the *affairs of Europe*! However, little by little, I too allowed myself what I was pleased to call a little *respite*, that I might enjoy life. Yet, eager to earn honestly my daily bread, I labored conscientiously at my task of teaching, sparing no pain to improve my methods of imparting the language, its grammar and vocabulary, chafing a little perhaps at the exigencies of the program, eager to tell my students a million things

that cried out within me for utterance, but afraid to steal a minute of the already all too small amount of time needed to cover each daily *language* assignment. Of course, I would utter those things! Somehow, someday, but *not now*. *Now there was no time!* Oh, how diligently, how painstakingly, I conducted my language classes. The piles of papers that passed through my hands! The gallons of red ink that flowed from my pen in my unflagging resolve to teach *French*. "Don't give up," I would goad myself on. "Forward!" the rules of grammar, the pages of reading, the exercises of pronunciation! A very few commented: "There is a *teacher* now!" Others said, "He is all right but he works us too hard; now, in my other subjects, I—." Still others groaned, "Never again will I take a course in a foreign language!" and those latter, who intended forever to turn their backs on foreign languages, were not all *dummies*. True, one cannot knock a spark out of a jellyfish! But there was something lacking in my teaching, in the subject itself, perhaps. What was it?

It was this: that behind the grammar, my students somehow failed to sense the existence of a real country, a real people; and if they did not feel the reality of these things it was because I was too busy with the pedagogy of language teaching, too absorbingly conscientious in my unrelenting ambition to cover the *whole* grammar book in the one or two years allotted the subject. I did not *dare* take the time to address my class on those other things. Indeed, there came a time when I would have called *vapid gushings, wasted discourse* those same utterances our young French veteran found it so hard to keep from passing his lips in the early days of his career. But this new war has broken the spell at last, and this is why I wished to address you.

Of course, I do not mean that teachers of French should spend their time presenting the history of France, its geography, or its literature, and that teachers of German or Spanish should devote all their time, or even half of it, presenting Germany and Spain to their respective classes. It is not so simple as *that*. The thing to do is not to present one foreign country while excluding all others. Nor is it merely a matter of history or geography. It is a matter of awakening in the minds of our young Americans an intelligent interest in things European, of turning their faces towards that continent, to further their comprehension of its problems, to arouse their sympathy for the difficulties of that unfortunate collection of nations whose only demerit and guilt are that they are too old and that, like old workers in the field, they find it hard to compete with the younger generations they have sired and suckled. What is needed is that we should foster in our young charges an active interest

in the struggle for rebirth of that neighbor of ours, Europe; a rebirth all the more painful because the only country in the world that could have helped by peaceful means in that difficult parturition, *this country*, closed its eyes so long to the painful spectacle of Europe's travail.

Our part in today's tremendous task is itself imposing. The horizon of this people must be pushed back far beyond its present confines. The needed transformation in the American attitude is fast taking place, it is true. But, so far, the impulse towards the new attitude has come from the outside, from economic fears, from the menace of vanishing markets. *Our* part is to foster that attitude from *within* the hearts of our students. It is a matter of turning Americans who are only *one hundred per cent American* into Americans who will be *thirty per cent citizens of the world*. It is no longer so much a matter of teaching the language, but one of teaching our students to think hard and logically, to go intelligently after the facts, to be fair in their judgments, to be generous in their friendships, to act courageously and to be ready to sacrifice a little of their own welfare for the maintenance, the furtherance and the defense of the common welfare of humanity.

Be not crushed by the enormity of the task! We shall have soon, indeed, we have now, thousands of collaborators without as well as within the school walls. But the task falls especially upon us, teachers of languages. It is *our* task.

Do I stand alone in that opinion? Ask your colleagues, the heads of your schools, your college presidents! Ask your civic leaders, your priests, the parents of your pupils! I believe you will be surprised to see how many share it. Indeed, I know now some of your school heads who would be transported with joy to hear you speak as I am doing. I can hear them say: "At last, you language teachers are showing a little common sense."²

Please, again understand that this is not an appeal to relax in all of your class work. Rather is it an invitation to consider the demands of the times and work towards a shift of emphasis, to work toward it individually and collectively. Such a shift is radical enough to exact from all of us here an enormous amount of initiative, enthusiasm and work.

It may be presumptuous of me to have made so bold a suggestion in

²The attitudes revealed in the speeches at the luncheon following the separate meetings, speeches by Mr. Willard S. Ford, Superintendent of Schools at Glendale, and Mr. Roscoe C. Ingalls, President of Los Angeles City College, so closely duplicated ours that what was pure coincidence must have seemed a concerted plan of presentation to those who heard us earlier at the French section meeting!

the face of the existing *programs of study*. But it is only a suggestion. I hope you may feel inclined to discuss it among yourselves and in our professional magazines. As for me, I have spoken as I did because I *could not* have done otherwise. You see, in the now somewhat shrivelled heart of the language professor I am now, that heart buried under the leaves of grammar books and dictionaries, I suddenly discovered, at the outbreak of this new war, the dreams of that young man of 1919, that naive young European, that flesh-and-blood creature of this world so miraculously escaped from the next, who believed quite simply that men can live as brothers if appropriate institutions are diligently worked out and mutual assistance at all times becomes the rule. It is that young man that has spoken to you.

GEORGES NIVON

Occidental College

FOREIGN LANGUAGE AND THE CORE CURRICULUM¹

WE FOREIGN LANGUAGE teachers have been listening for some time to discussions of core-curricula, of the need of planning learning situations that will develop the whole child, which will make it possible for him to live the life of a healthy, moral, socialized human being. We have listened to the reiterated statement that such a desirable citizen will be developed by wise counselling coupled with a learning situation, wisely set up, in which the child will learn to express himself and will become informed about his civic rights and duties and about his country's history, incidentally acquiring a knowledge of his native tongue and literature as his reading readiness dictates or as his needs direct his efforts. We have heard that there are electives which the student may choose, but the emphasis laid on these other studies seems to imply that these electives are of a very minor importance so far as the basic learning for good citizenship in a democracy is concerned. We have heard no voice raised in attempt to offer the suggestion that in developing a happy, socialized individual the study of Foreign Language, one of the electives, is of considerable importance. Therefore it is with pleasure that we accept this opportunity to tell you how important we believe the study of languages, properly taught, may be in helping a student to a future of enriched living and service.

It has been said that no man is master of his own language who has not mastered at least one foreign language. We all believe that one should know his own language, and therefore we should use every possible means to attain that knowledge. Perhaps some of the criticism now directed toward the results of the teaching of English in our schools might have been avoided if they had continued the emphasis on the learning of foreign languages that used to obtain in the high schools. Perhaps the text books and methods of teaching needed improving. Perhaps language teachers, like all others, needed training to follow modern pedagogical precepts more effectively. Since the teaching of foreign languages requires a highly specialized training and demands skill in techniques, the logical procedure would have been to seek to improve instruction in a manner consistent with the newer democratic objectives in education, not to discard a valuable asset in learning.

¹This article was written for oral presentation before the Workshop of thirty California experimental progressive schools held at Los Angeles City College during the summer of 1940.

One of Mr. P. T. Spaulding's reports of the Regent's Investigation mentions the lamentable failure of the graduates of the high schools to express themselves well, to write a letter with suitable attention to form and arrangement of content, to show any satisfactory carryover of training in taste, and appreciation of style in reading. He also indicates that they show no superiority in their choice of radio programs or moving picture shows. Indeed it almost seems that the expression of ideas which do not treat of the street or the kitchen is entirely beyond their comprehension.

A. M. Withers says in "To Safeguard American English,"^a Our language decline has been coincident with the letting down of the bars in Latin and the modern foreign languages upon which English is founded, for there is not attainment to any real distinction in English on the part of those who do not come at it through the medium of its ancestral roots or branches.

One reason for this failure is the lack of vocabulary that many of our high school students evidence as soon as they begin to talk or write. We believe that learning the foreign vocabulary increases the pupil's command of English, that it increases his interest in words, and what is perhaps more important, engenders a certain indefinable sensitivity to the vitality of words.

A vocabulary is only useful when words are used to express ideas. In order that these ideas may be clearly understood, they must be expressed with grammatical precision. Our belief that students who have studied foreign languages are more adept in the study of English grammar than others, has been corroborated by teachers of senior English.

Vocabulary and grammar are tools for oral and written discourse. For this, one must have ideas. Therefore we must develop in our students interests that lead to knowledge and achievement. Foreign languages are fertile fields in which to find rich material for developing these interests. Each of us is interested in his family, his neighbors, his relatives. Knowledge of the language is the readiest means of encouraging friendly relations.

Have you ever been placed in some social situation where you were next to a man whose language you did not know and who did not know English? It does no good to repeat your English sentence in a louder tone. You may have heard people do that. One cannot say all that one wishes to by pointing at this or that, nor by raising the eyebrows and grunting. No, smooth social intercourse takes place when both meet on common ground. We quickly feel a sense of well-being when we

^aIn *School and Society*, L (Nov. 11, 1939), 628-630.

comprehend what some one says to us and a sense of exhilaration when our own "words of wisdom" receive approving understanding. Think, for instance, what a knowledge of Spanish might do to improve our relations with our southern neighbors!

Bearing in mind that we have been told that President Wilson, not being a linguist, had to depend on interpreters, we think that he would have been happier at Versailles if he had spoken and understood French. Mr. Hull's experience at the Havana Conference has led him, according to an editorial in a local newspaper of July 26, to recommend a nation-wide study of Spanish and Portuguese.

A teacher in our schools who holds a captain's commission in the National Guard, recently received a telegram from the War Department asking whether he had a speaking knowledge of Spanish. Individuals thus trained are needed *now* for patrol duty on the border.

The application blank for employment in the Douglas Aircraft Company requires an answer to the following questions. "What foreign language do you speak fluently?" "What foreign language do you write?" Registration of doctors and nurses is now taking place with similar questions.

We can also see the possibility of direct social service when the school is teaching the language of the home of foreign-born students. A desirable interpretation of our American way of life may ameliorate the difficulty of adjustment to a new environment through the friendliness of direct intercourse in the foreign language.

We must do all we can to be ready for any needed service. Our outlook must be broad. We can no longer feel that we are isolated. Yet, as time goes on, instead of becoming less insular we are in danger of becoming more so, and the decreasing interest in languages is symptomatic of that condition.

Henry M. Wriston says,³

As long as the United States was really isolated with a minimum of international *trade*, no cables, no telephones, no radio, no steamships, no air planes, every well educated man was trained in the foreign languages. Now with twenty million daily radio listeners, with ten million more in daily contact with foreign languages, with all the modes of contact just mentioned, school men insist that foreign languages are not important. In a day of 'motivation' the educators provide none, and say it is the fault of some one else. The cold fact, stripped of all wishful thinking, is that the common man has more direct contact with foreign languages today than ever before in history. If education does not see that, it is a blind spot.

³"Blind Spots in Education," in *Foreign Language News*. XI (Nov., 1938), 2.

The day of isolation is past! We have to be citizens of the world, whether we will or not.

We have only to call to mind how eagerly the nation listened to Mr. Kaltenborn's broadcasts of the activities at the Munich Conference to realize how important first-hand information is these days. This week's⁴ radio broadcast tells us that for forty-eight hours Mr. Kaltenborn had the receivers on his ears—listening so that he could translate and interpret for us without script those momentous decisions.

If we turn our thoughts to the study of Foreign Languages as a vocational asset rather than a cultural field of broad international interests, we find that nowadays there is a rapidly increasing number of vocations in which foreign language may be (a) at least an asset in achieving success, (b) a secondary requirement, (c) a primary requirement.

How many high school pupils know, at the time they begin their study of language, exactly what they want to do in life, to say nothing of what they *will* do. We may have all the guidance in the world and learn everything about the aptitudes of our pupils, but that does not guarantee that these plans will be carried out. There are too many imponderable factors standing in the way and it seems to me that we do the best by fitting the pupil for as many different things as possible.⁵

It has been said that in teaching definite vocations in the high school the pupil is often taught with antiquated machinery or if not, by the time he gets a job, the methods are antiquated or the process has been completely eliminated or a new type engine set up. Therefore it seems wise to give training in language skills, as well as a broad and inclusive background, so that the graduate who learns the mechanical details of his life vocation on the job, may have a fuller and richer life.

The results of the questionnaire given at one of our high schools seem to indicate that the pupils, in that school at least, find pleasure and interest in their foreign language work. For example:

1. Would you have taken a language if it had not been required?
Yes—377. No.—144. Ind.—36. Total—557.
2. Would you choose the same language if you had it to do over again?
Yes—449. No.—52. Ind.—43. Total—544.
3. Does your foreign language help you with your knowledge of your own English language?
Yes—437. No.—65. Ind.—57. Total—559.

⁴Week of July 22.

⁵Winthrop Rice. "Practical Aspects of Foreign Language Study," in

We are fully cognizant of the fact that if we are language teachers we must try to teach the language. In so doing, we must devote ourselves to developing those skills in our students that will make for mastery of essentials; this is to be followed by a development of literary appreciation and further use of these skills. Yet in a study of one of the texts often used in senior work, *Cyrano de Bergerac*, the authors* discovered one hundred and sixty-four historical references and one hundred and thirty-nine items bearing on folk ways. One cannot divorce language teaching from its cultural background.

The subject matter of the stories read often gives an opportunity to discuss problems dispassionately because of their seeming remoteness, yet problems which are very pertinent to the present American scene. For instance, Rome's community relief expedients bear a striking resemblance to our own.

Such holidays as Christmas, New Year, April Fool's Day and Twelfth Night, offer occasions for drawing comparisons or bringing out other interesting details. There are so many ways of pointing out interesting facts that to try to list them would be unsuitable at this time.

We must not overlook one other possible by-product of our language instruction; that is, the development of an attitude of tolerance which has been defined as

the positive and cordial effort to understand another's beliefs, practices and habits without necessarily accepting them. A tolerant person accepts without ridicule or criticism differences in speech, dress, customs, seeks causes for differences, reserves judgment until all evidence is in, is aware of our indebtedness to other nations in art, music, literature, science and government."⁷

In this connection we must not forget the problem of the number of refugees who recently have sought haven in this country.

Since we feel so strongly the worthwhileness of the study of languages with their possibilities of developing world-mindedness and of giving value to the individual, we believe not that fewer languages should be taught, but that more should be taught for a longer time to those who can profit by it. Those of us who live here on the Pacific coast should not be unmindful of the value of learning Japanese, Chinese and Russian, and of the possible urgent need that we may have for many trustworthy citizens who can understand these languages.

School and Society, LI (March 23, 1940) 367-74.

*Parkhurst's study 441. *Review of Educational Research* VII (April, 1937); No. 2: H. Foreign Languages, p. 145.

⁷Laura Johnson. "Foreign Language Teachers and the Present Situation," in *Progressive Education* (January, 1940.)

With our desire to develop our students into worthy citizens with a happy appreciation of their regional and national environment and a broad and tolerant world interest, we might do well to recall Madariaga's conclusions in "Englishmen, Frenchmen and Spaniards":

Moreover, even if a common criterion were found, it is surely wrong to consider the community as an aim in itself. The community at most may be accepted as an immediate aim towards the ultimate aim, which is the individual. This admitted, we might then consider the different national characteristics of the world as different ways of rearing individual souls. And it is obvious that there is no possibility of choosing the best between them, for in these matters there is no standard of better or best. Nor, if there were, would it be possible or desirable to effect a choice. For what would be our means? Conquest? It is as dangerous to the national character of the conqueror as it is ineffective on the national character of the conquered. Education? You may train a pony into an excellent horse, but you will never educate it into a hound. What then? The obvious answer is that the admirable variety of national character is one of the manifestations of the wealth of creation, and that, as such, men owe it to the Creator to respect it as a manifestation and to themselves to enjoy it as a spectacle and a gift!

With this appreciation of the various nationalities in mind, we may recall what was recently said:

The German genius for science and organization, the English genius for government and commerce, the French genius for living and the understanding of life, they must not go down here as well as on the other side. Here in America they can be blended to form the greatest genius of all.

What better means have we for preserving these cultures than the study of the languages of these peoples? What better means have we for promoting understanding with the Spanish-speaking nations than the study of their language? And surely in learning the languages, the student will be a more worthy citizen of his own country and a more enlightened citizen of the world.

Do we agree with Hilda Taba, who says in "Dynamics of Education":

Education that sees the chief value of learning in the reconstruction of behavior, in the widening of meanings, in the changing of outlooks, in improving judgment and methods of approach in novel situations, in sensitizing the individual to a wider variety of values, regards direct learning as a tool, not as an end in itself?

If so, we should agree that in learning a Foreign Language one receives education.

With a sincere belief in the validity of our thesis, with a deep consciousness of our limitations, we submit to you this expression of our conviction that Foreign Languages deserve a worthy place in the curriculum of our schools.

The Committee:

MYLA G. EATON

C. EVAN ENGBERG

DR. ISABELLE L. D. GRANT

EBBY MARLOW

MARGUERITE MELICK

ALICE HINDSON, *Chairman*

VOCABULARY TEACHING POSSIBILITIES OF SOUND FILMS

NATURE OF THE REPORT

IN ADDITION to the many other educational values in sound films prepared for classroom use, the writer for some time has suspected that such materials of instruction incidentally taught the meaning of words which younger pupils particularly did not know or learn about until later periods in their educational careers. Eads' early work¹ with sound films in the primary grades indicated that very young children were able to learn the general significance of words used in sound films produced for study at the intermediate and upper grade levels. As part of an experiment with mentally retarded boys of intermediate grade age, Mahoney and Harshman² found that a group studying a sound film in connection with a unit's work on transportation, exceeded their control group both in vocabulary development and word recognition to a significant extent.

To investigate the potential vocabulary teaching values of a sound film³ produced specifically for primary grade pupils, an experiment was conducted with three sections of 1st, 2nd, 3rd grade first semester classes⁴ grouped according to average reading abilities.

PROCEDURE

In order to isolate the influence which the film alone contributed to vocabulary development, the film was not used as part of a unit of instruction as normally should be done, but merely shown to the group three times. The first showing was made in the afternoon of one day and the remaining showings in the morning and afternoon of the following day. The groups were given no preparation for viewing the film other than the statement that they were to see a film on the life of a boy

¹Eads, L. K. "Research Leading to the Production of Primary Grade Educational Sound Films." New York: *Proceedings of the New York Society for the Study of Experimental Education*, 1938, pp. 70-91.

²Mahoney, A., and Harshman, H. L. "Sound Film Experiment With Handicapped and Retarded Pupils." *Educational Screen* 18:359-360, December, 1939.

³A one-reel 16 mm. 400-ft. subject entitled "Mexican Children" produced by Erpi Classroom Films, in collaboration with Dr. Ernest Horn, Dr. A. I. Gates, and Mrs. C. C. Peardon.

⁴From the Hastings, N. Y. Elementary School under the supervision of Mrs. Frank Bean, Principal, and Mesdames Anne Woodcock, Marjorie Murphy and Frances Ryan, first, second and third grade teachers, respectively.

and girl in a Mexican family. Teachers were asked to avoid discussing the film or any subject related to its content before or during the course of the experiment.

Twelve Spanish and eight English words were selected from the film narration as test materials. Two types of tests were constructed: (1) A reading test designed to test the pupil's ability to associate words heard in the film with the printed letters of three similarly appearing words in a test sentence. Example: To them a hen is a gallop—gallon—gallina. The pupils were required to mark the word which they thought told what the Mexican children called a hen. (2) An aural test in which the pupils associated the sound of the word as given by the writer with one of three simple line drawings of unrelated objects. Example: "Put a cross on the picture which you think means the same as the word, saddle." Care was taken to reproduce the sound of both Spanish and English words as they were heard in the film.⁵

Some three weeks before the experiment, the writer visited each class to determine what knowledge, if any, the children had of Mexican life and the Spanish words to be used in the tests. The first grade group gave no indication of possessing any knowledge of Mexico or of the test words. Three pupils in the second grade testified that they had heard about Mexico but were unable to express much detailed knowledge on the subject. One boy in this grade also knew the English equivalent of the word, *sombrero*. In the third grade one pupil had visited Mexico and had a general impression of the country. Three pupils in this group whispered the meaning of the word, *sombrero*, to the writer. Therefore, it seems that the Spanish test words were practically foreign to the pupils' knowledge both with respect to background and usage.

No attempt was made to pre-determine the pupils' knowledge of the English test words. This was because of the difficulty of conducting the questioning without tending to teach the words involved. Nevertheless it is interesting to note the placement of the English test words in Thorndike's list⁶ of 20,000 words found most frequently in children's literature to wit: Crowds 2nd 500; Oxen 3rd 500; Fountain and Saddle 4th 500; Yoke and Twilight 6th 500; Plowing 7th 500; Aztec 17th thousand. These figures taken with the reading test results at least in-

⁵Odd-even reliability coefficients of the reading test were $.84 \pm .02$ compared to $.89 \pm .01$ for the aural test.

⁶Thorndike, E. L. *A Teacher's Word Book of the Twenty Thousand Words Found Most Frequently and Widely in General Reading for Children and Young People*. New York: Teachers College, Bureau of Publications, Columbia University. 1931

dicating no extensive knowledge of the English test words existed prior to the experiment.

In administering the reading tests to the first grade, it was thought desirable for the writer to read orally those parts of the sentences up to the section from which the pupils selected the key words. This was to guard against over-taxing the interest and attention spans of the children and to confine the reading requirements in this grade to the test words in question. Some difficulty was experienced during the initial part of the first test at this grade level in getting the children to be concerned only with their own papers. After the fourth question, however, the difficulty was overcome by reseating the children. Parts of the sentences in the reading test were read to the second grade, but only with the first test. With these exceptions, the same testing procedure was followed in all grades after each showing of the film.

INTERPRETATION OF THE FINDINGS

An interpretation of the findings well might be prefaced by a brief analysis of the psychological factors involved. First, a difference is to be expected between the results of the aural and reading vocabulary tests. Generally, children acquire a knowledge of the spoken word with greater ease and before they learn about the written word. In responding to the aural test, the pupils were required to associate the sound of a word they had heard and seen the likeness of in the picture, with a simple line drawing of the object the word described.

With the reading test the associations required were of a more complex type involving not only memory of words and their object relationships, but ability to integrate such patterns with the printed symbols of the test words. The importance of the aural factor is described by Tireman and Woods⁷ who found reliable differences between the abilities of Spanish children to acquire visual and aural vocabularies. In this case the children learned more English words in printed form because they heard little English spoken outside of their classroom periods.

Another factor to be considered in interpreting the results of the reading tests is the dissimilarity in sounds of the letters making up the Spanish and English words. Pupils would likely be more successful with the Spanish words in the aural test than they would be in tying up the sounds of the same words with printed symbols. Then, some of the objects described by the Spanish words were foreign to the environment

⁷Tireman, L. S., and Woods, V. E. "Aural and Visual Comprehension of English by Spanish speaking children," *Elementary School Journal*, 40:204-211, November, 1939.

of the pupils tested. The cape, burro, games, tortillas, yoke, and oxen of the Mexican child's life were quite uncommon to the New York pupils. Consequently, any gains shown for the Spanish words would be more significant from the viewpoint of testing the effectiveness of the sound film in building vocabularies than would be gains made with the English words.

Successes for all three grades on the aural test averaged 70.4% for the English words and 57.2% for the Spanish words after three showings of the film. The first grade pupils achieved the greatest gains with the second and third film showings, averaging 20.8% for the Spanish words and 20.9% for the English. The second grade group averaged only 4.9% more successes with the Spanish words compared to 7.0% for the English with the two additional film showings. The third grade pupils gained 14.9% more with the Spanish words and 10.2% with the English as a result of the second and third showings.

There seems to be no extensive correlation between the number of times both the English and Spanish words were spoken in the film and the pupils' ability to identify their meanings, even though the words, Mateo and Aurora, occurred fourteen and eight times and ranked fourth and second, respectively, in the test returns. Similarly, there appears to be no relationship between successes with words and particular scene elements to which they pertained. For instance, the Spanish words, gato, arbol, gallina, and ella, appeared on a blackboard in a Mexican schoolroom scene with the teacher conducting a reading lesson. Not only were the words written on the board and pronounced, but drawings of the objects they described were adjacent to them. Successes with these words, however, were less than for words occurring in the film with fewer association cues. The word, tamales, for example, was mentioned once in the narration and only a passing glimpse was had of a Mexican peddler carrying a tray of tamales on his head. As in other word learning situations, it seems difficult to isolate specific influences which generally affect vocabulary development.

First, second and third grade gains in the reading tests as a result of the second and third film showings are 5.2%, 7.5%, and 3.6% respectively, for the Spanish words and 1.04%, 14.5%, and 6.3% for the English. Total gains for the three grades averages 47.7% for the English words and 38.9% for the Spanish. Rank order successes with individual words are about the same as those indicated for the aural tests, with the exception of the word, tamales, which was first in the aural test and eleventh in the reading test. The rank order of successes with the

words corresponded roughly with their order of frequency in the Thorndike list.

Differences between the total averages for the two types of tests are interesting. With the aural tests the pupils achieved 19.3% more successes with the Spanish words and 22.7% more successes with the English words than was recorded for the same words in the reading tests. While such differences seem extensive, it must be remembered that no word reading ability was required in the aural test.

CONCLUSIONS

The instructional sound film used in this study stimulated both reading and aural vocabulary development involving English and Spanish words. The pupil gains made were independent of other instruction which would normally be given when the film was used in a teaching situation. These findings, together with the related experimental evidence cited, indicate that the sound film medium of communication has definite possibilities for developing word knowledge both in the English and foreign language fields. This seems to be the case particularly where the medium is designed for teaching purposes and made an integral part of a unit of instruction.

Average English vocabulary gains by 1st, 2nd and 3rd grade groups after seeing a sound film three times were 67.2%, 74.5% and 84.8%, respectively, on the aural tests, and 31.7%, 50.3%, and 75.6% on the reading tests. The average Spanish vocabulary gains for the same groups were 52.7%, 61.5%, and 73.6%, respectively, on the aural tests, and 25.6%, 38.6%, and 57.9%, respectively, on the reading tests. Gains due to second and third showings of the film varied from 3.6% to 20.9%. While chance alone would have permitted a gain of 33.3%, the total gains are far in excess of this factor and may be interpreted as being statistically significant except for the first grade reading tests.

There appeared to be a definite relationship between the rank order of English word gains and the rank of the same words in Thorndike's classification of twenty thousand words occurring most frequently in children's literature.

The connotations which these findings have for the teaching of beginning reading, oral and written composition, and foreign language seem obvious. It is hoped that the report will stimulate further investigation in the field both with respect to teaching practice and experimental activity.

H. A. GRAY

Long Island City, New York

REVIEWS

Alan V. Cook. *Incunabula in the Hanes Collection of the Library of the University of North Carolina*, with a foreword by Professor V. T. Holmes, Jr. Chapel Hill, 1940.

One is puzzled to know how to go about reviewing a book of this kind, which is a compilation of volumes and leaves printed prior to the year 1500. By this I do not wish to infer that the volume is useless or serves no good purpose. On the contrary, for the scholar and anyone else interested in the early history and development of printing, it is indispensable, for reasons that will appear later.

The Hanes Collection has been built up by a fund known as the Hanes Foundation for the Study of the Origin and Development of the Book. This foundation was donated to the University of North Carolina by the Hanes family in 1929 at the time of the dedication of the new library on the campus at Chapel Hill. The nucleus of the collection was a group of Incunabula owned by the late Reverend A. B. Hunter of Raleigh, North Carolina. The Reverend Hunter was for some time rector of the American Church in Florence, and he had traveled far and wide in Europe, always adding to his collection of rare books. His last collection, some one hundred items collected in 1928, was added to the original group. Since then, by means of the Hanes fund and the University book funds, the number of items before 1500 has been increased to five hundred and thirty-six. This makes it possible, in this collection alone, to trace the development of printing from its invention up to 1500 through Germany, Rome, Venice, from Italy to Switzerland and France and into England. Most of the early printers are represented. The items are freely available to students and scholars who wish to consult or use them.

"Among the incunabula there is a wide collection of early Bibles, and there are such interesting and common items as the Nuremberg Chronicle. On the other hand, there are some books which are very rare indeed. There is a small Latin grammar by Nicholas Perottus, a grammarian who lived in the period 1429-1480; our copy has the printing date October 25, 1479. It is the only known issue of the Perottus grammar surviving with this particular date, . . ." There are many other numbers equally interesting and in this small volume Mr. Cook has listed all of them. There is provided an author and title index as well as an index to printers and places. Fragments as well as complete copies are listed, and the University of North Carolina serial number is given with each item. The arrangement is chronological. I have no means of checking on the accuracy of every item, as I have not the necessary concordances and bibliographies at hand. However, I do not doubt at all the complete accuracy of the work, considering the ability of those responsible for its publication.

*The information regarding the Hanes Collection in this review is mostly obtained from the interesting Foreword by U. T. Holmes, Jr., Professor of Romance Philology at the University of North Carolina.

MYRON I. BARKER

University of California at Los Angeles

Paul Hazard, *Quatre Études*. New York, Oxford University Press, 1940.

The four studies presented in this volume are lectures given by M. Hazard at Byrn Mawr College as part of the Mary Flexner Lectureship series. Although the lectures were given in 1933, they were published this year. They are entitled respectively: *Solitude de Baudelaire*, *Les Caractères nationaux du lyrisme français*, *Sur un cycle poétique*, and finally *Les Origines philosophiques de l'homme de sentiment*.

On looking at the table of contents in the above order, one wonders just what connection there can be between the various lectures or articles. They appear at first sight to be very *décousu*, so to speak. However, after one reads the volume through, the order becomes apparent. It is not a logical development of an idea, but rather the reverse: it is a working back from Baudelaire to his eighteenth century antecedents. One might call it a counter-clockwise exposition of the development of the art of lyric poetry in France in the nineteenth century.

These *Études* are an attempt to give a popular and interesting account of the rebirth and flowering of lyric poetry with Baudelaire who "ne croyait pas que la poésie consistât à crier, à orner de rimes par à peu près des vers composés à la douzaine, et si grossiers qu'on s'étonnerait plus tard, le moment des exaltations une fois passée, qu'on eût pu les prendre pour vers . . . Baudelaire ne voulait pas se détacher du seul sujet qui importât; et laissant les autres à ce qu'il estimait n'être que des activités de surface, demandant à la poésie les révélations, les illuminations que les facultés intellectuelles sont impuissantes à nous donner, il descendait vers les abîmes intérieurs où personne, pas même Dante, ne l'avait précédé." This, M. Hazard attributes to the fact that Baudelaire never knew happiness, only "trouble et impureté . . . il était un poète maudit, rien d'autre." He never knew the happiness of Tennyson or Elizabeth Barrett, his contemporaries in England. He found his "semblable, son frère" in Edgar Allen Poe.

What brought on this feeling of unhappiness, this feeling of loneliness in the world? I am not altogether sure, but it appears that M. Hazard feels it is a direct result of the romantic movement as we know it in France. The second lecture, on *Romantiques*, is undoubtedly the best of the whole series. As nearly as possible for a Frenchman and one of very high merit indeed, M. Hazard has given as clear an explanation of the French romantic spirit as one can expect to find in a popular series of lectures. One cannot overlook the expression on page 29: "Nous sommes des orateurs." Or, "nos romantiques ne sont-ils pas, dans une large mesure, des orateurs?" Therein lies the spirit of French romanticism. This point M. Hazard makes clear by comparison with English and German literature of the same period. He says that the French have never been able to throw off "une longue tradition théâtrale . . . dont Corneille et Racine leur avait donné le modèle, et dont Voltaire avait prolongé le goût et le succès."

The French romantics, beginning with Lamartine, attempted to throw off their book learning, knowledge, and rationalism, but they did not succeed completely in freezing themselves. "Les Français, eux défendent leur moi." Their surroundings, nature, etc., are a reflection of their inner feelings at the moment: sad when they are sad, gay when they are gay. Generally, in English, we ex-

pect the poet to reflect his external influences; they are the source of his inspiration." Although this section is very provocative and could lead to a long discussion of French romanticism, the reviewer must pass up the chance and go on to the last two lectures.

In the part entitled "Sur un cycle poétique" the author goes back to the "renaissance" of lyric poetry with Lamartine. Hh shows how such lyric poetry, which had died out in the seventeenth and eighteenth centuries under the force of the rise of rationalism and science, was reborn, "parce qu'il y a toujours, au fond des coeurs, une demande de poésie." When, finally, the poets threw off most of the influence of their reading and formal education and again trusted to their native genius and true feelings, as Lamartine did after meeting Mme. de Charles, lyric poetry was reborn.

The last lecture on "l'Homme de sentiment" is, it seems to me, an attempt to show how, in spite of themselves, the "philosophes" of the eighteenth century really produced the lyric poet of the early nineteenth century. In a very hurried and superficial manner, M. Hazard reviews the philosophical and scientific movement and its influence on French thought and manners of the eighteenth century. He calls Diderot "l'esprit et le coeur du dix-huitième siècle."

This volume can be read easily in three hours' time and I do not know of any other work which in such a small number of pages can give a better study of romanticism in France. To the amateur or casual reader it is a sort of revelation; to the specialist it offers nothing new or startling, but it does offer much for discussion. On the whole, it is quite a worthwhile contribution in view of present day events, and is worth the short reading time required.

MYRON I. BARKER

University of California at Los Angeles

TEXT BOOKS

FRENCH

Transition to Reading and Writing French. By Elton Hocking and Joseph M. Carrière. Farrar & Rinehart, Inc., 1940. Pp. xi + 183 + xlii. \$1.75.

Messrs. Hocking and Carrière have accomplished in this volume an interesting and novel presentation of the essentials of French grammar, and have given to it a classification other than "a Review French Grammar." Although this presentation is a break with tradition, its inspiration goes back, no doubt, to those courses of *thème* and *version* as they are practiced in French universities.

The aim of the text is "to develop in logical succession two different though closely related skills: first, an exact and immediate comprehension of written and spoken French, and second, an ability to write and speak idiomatic French." For this purpose the book is divided into two equal parts of twelve lessons each. In the first part, which has for its title "Transition to Reading," is presented "a rapid review of functional grammar, in order to develop a ready and accurate recognition of the forms and constructions encountered in the student's reading." Each lesson has for the illustration of these rules of grammar abundant material in French: a list of cognates ("faux amis"), anecdotes, and good drill exercises, composed of individual sentences and connected prose. The dosage of material in these, although concentrated in form, with the emphasis placed on the French-to-English, is not overtaxing. In the second part, entitled "Transition to Writing," the emphasis is shifted to English-to-French and along with exercises in French (completion) appear for the first time those from English to French. The lessons cover the same verbs, idioms and constructions found in part one, and are presented in the same order, thereby affording the instructor the choice of developing the two skills simultaneously or separately. Here again the drill exercises are more than adequate and extremely provoking. The table of irregular verbs and the vocabularies (French-English, English-French) are very complete. In addition, the end papers have lists of high-frequency adverbs, connectives, prepositions, etc.

Transition to Reading and Writing French should prove to be a highly acceptable text, for it has the qualities of a good work and drill book: a clear-cut presentation of grammar, rapid reading and translating exercises, a rich variation of reading material, and last but not least, abundant drill exercises in concentrated doses to the tune of "Practice makes Perfect."

L. GARDNER MILLER

University of California at Los Angeles

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Lectures Intermédiaires. Selected and edited by Leon P. Irvin and Donald L. King. Harper and Brothers, 1940. Pp. xii + 431 + lx. \$1.80.

Second-year college French teachers and students alike will experience a new thrill in studying this very enjoyable collection of sixteen short stories

written by the cream of 19th century French writers, including Anatole France, Guy de Maupassant, Alexander Dumas, Alphonse Daudet, and Erckmann-Chatrian. Miscellaneous poems and a three-act comedy help round out the literary offerings of this book.

Irvin and King have accomplished an admirable task in adapting this volume to one semester's study. Complete notes on each page explain words and idioms to make reading easy and enjoyable and to avoid a heavy and undesirable vocabulary burden. At frequent and logical intervals in each story, the student is subjected to pronunciation drills, review of basic grammar principles, vocabulary study, and the necessary paradigms and synopses of regular and irregular verbs.

Selections to be read have undergone no vocabulary simplification; but rare words, difficult syntactical constructions and historical or geographical references are explained in the notes. As the book proceeds, the use of English in the notes and definitions is gradually replaced by French, which helps the student to avoid the cumbersome method of translation; and thus reading is not only instructive but at the same time most pleasant.

Conjugation charts of regular and irregular verbs and a surprisingly large vocabulary complete the book. An appraising glance through the pages of this *recueil* cannot fail to find in its inspiring freshness a work readily adaptable to the particular needs of the class.

ALFRED J. BISSELL

University of California at Los Angeles

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Jules Sandeau. *La Maison de Penarvan*. Edited by Henry E. Haxo. Farrar and Rinehart, 1940. \$1.25.

From a literary point of view, Sandeau's *Maison de Penarvan* is well-suited to both college and senior high-school classes. A story of the dying out of an old noble family, it presents an account of their life in the period between the first Vendean insurrection and the restoration of the Bourbons. The plot, without ever being sensational, is often exciting and never dull.

The introduction contains a brief biography of Jules Sandeau and an estimate of his work in general, as well as a historical sketch of the period covered by the novel. This sketch is supplemented freely with notes explaining historical allusions found in the text. These notes, together with those on idioms which may be unfamiliar to the student, are found at the bottom of the page, rather than at the back of the book, and are thus readily accessible. The vocabulary is more than adequate, even the simplest idioms being explained.

The exercises based on the text are specially good. Here material is provided for both an intensive and an extensive study of the book. The questions on the text require a complete comprehension of the material read. The editor has also used the story as the basis for exercises of a more exclusively grammatical nature. The drills on irregular verbs, often difficult to cope with in a work of this kind, have been very capably handled.

The editor has made frequent use of photographs of Brittany as illustrations. Particularly since these are so interesting, it is to be regretted that they are not

accompanied by sufficient explanations; a "list of illustrations" is our only guide as to their significance.

MARY WHITFORD

University of California at Los Angeles

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Ecrire et Parler. Schwartz and Milton. Harper and Brothers, 1940.

This is an excellent text for composition teaching on the elementary and secondary levels. Each lesson includes an interesting passage in easy idiomatic French; English questions for inductive reasoning toward grammatical principles illustrated in the story; French questions to stimulate conversation; a related paragraph for students to put into French; and suggestions for several original compositions. A novel element is the directions to the pupil for correcting his own composition, by carefully checking certain grammatical "hazards."

Containing, as it does, an adequate "compendium of grammar rules," and an abundance of French suitable for dictation and aural comprehension, the book might be used as a sole text for a well rounded course.

The many picture reproductions of typical French scenes enhance an already attractive book.

The author is to be congratulated on having presented something new and highly useful for composition teaching.

THAIS DAYWOOD

University of California at Los Angeles

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Avançons. Peter Sammartino. Harper and Brothers, 1941. French Grammar.

This second year French Grammar continues the principle and plan of Dr. Sammartino's elementary text, *Grammaire Simple et Lectures Faciles*, and will therefore be found of especial utility if used in conjunction with the primary text. The durable and attractive format of *Avançons* should hold an especial appeal for students in the secondary segments, as the large, clear type and motivating interest value of the reading lessons are in full accord with modern progressive method of foreign language pedagogy.

The conventional series of grammar lessons, numbering forty in this text, has been wisely prefixed by a short section of review lessons, calculated to supply the much needed bridge across the void which is invariably fixed between any student's first and second year's work in French grammar.

This text's emphasis on the acquisition of reading knowledge is particularly fortunate just now when the inclination exists in many quarters to challenge the value of language study. Faithful adherence to the technique outlined in this text would inevitably confer a comfortable reading faculty on the student, and thereby demonstrate one important reason for the existence of modern language study.

The grammatical presentation is concise and reasonably thorough for secondary school purposes. It is distributed so skillfully throughout the lessons that any antagonism on the part of grammatically rebellious students would be reduced to a minimum.

The author has utilized scientifically compiled "frequency lists" in compiling the vocabulary. In each lesson, the new words to be learned have been carefully correlated to the reading of that particular lesson and have been conveniently prefixed thereto, a method which will appeal to the instructor because it observes the principle of repetition, a fundamental law of learning, and will appeal to the students because it makes immediately apparent the relevancy and significance of each new word. The words singled out for emphasis have a much more mundane flavor than is usually found in language vocabularies and for this reason will help to promote the cause of conversational practice in the classroom.

We could hardly be too enthusiastic in our praise of the manner in which *Avançons* has presented civilization and cultural material. Space is shared very equitably and judiciously by four facets of French civilization: art, music, literature, and history. Some of this material is presented in French for reading practice. More technical discussions appear in short English *exposés*. Although such material in any text must necessarily be much abridged, the editor has achieved admirable balance in his connections. The importance of French art is made plain to the students by vivid biographical and historical readings. Sketches, photographs, and music scores of famous French songs are sure to awaken interest in the students.

The result of using this text should be a sympathetic appreciation of French civilization in its most praiseworthy aspects. Fruitage such as this can hardly fail to convince pupils and public alike that French studies have a valid reason for their presence in even the most utilitarian and progressive of modern curricula.

ELMO ELTON SHAVER

University of California at Los Angeles

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Souvenirs français en Amérique. Hélène and Robert Fouré. Ginn and Co., 1940. 361 pp., including exercises and vocabulary; preface - vi p. Illustrations and maps.

The authors apparently have devoted a good deal of time and effort to the writing of this volume on French relations with the United States. It is thoughtfully conceived, carefully organized and adequately developed.

The purpose of the book is stated in the preface as follows: "We have tried to produce a textbook in French sufficiently limited in vocabulary to be adequately understood by high school pupils or students in elementary classes in college." The authors probably mean high school pupils in their last year of French, since some of the tense usages and grammatical constructions seem difficult for pupils in the first two years of the language. Students at the junior college level, as a whole, have probably had sufficient reading background to understand the material.

The general cultural aim is to show impact of French civilization on various sections of the United States over a period of approximately 400 years. The underlying purpose is to encourage the students to appreciate and recognize the great part which the French have played in settling, colonizing and developing this nation. The book has definite cultural value for the students

as it introduces historical information and enriches material previously known. It is an excellent thing for students to feel the influence of the country whose language they are studying or the nation in which they themselves live. Some may even want to visit certain regions that have felt the French influence. Those who have visited these regions may think about them in a different and more meaningful fashion.

The writers have avoided a rather usual and dangerous pitfall—that of composing a mere history text, with the customary names, dates and events. There are 17 chapters, plus a conclusion and “evolution” (which includes a brief and valuable chronological summary). The students will probably find those chapters dealing with colonies and cities (Création de la colonie, Les Arcadiens en Louisiane, Souvenirs des Français à la Nouvelle-Orleans, Les Huguenots français en Amérique, Gallipolis, and Azilium) more enlightening than those on the explorers (Cartier, Champlain, de La Salle and Marquette)—either because they have previously read about the latter, or because the authors employ too much factual treatment. An especially instructive chapter is the last (Vers l'Ouest), which traces the influence of the French in California, where Spanish influence is invariably stressed. The style is clear and simple throughout; it is never either dull or purposely lyrical.

The classroom use of the book may be varied to meet the needs of the students. The exercises at the end consist of questions to be answered orally, and another group (“sujets de compositions et d'études”) for themes, either oral or written. There is also a bibliography at the end of each group of exercises. This might be used for oral and written reports. A general bibliography is at the end of each group of exercises. This might be used for oral and written reports. A general bibliography is listed at the end of the book.

This volume should be an excellent means of enriching the student's reading background. The written compositions should reasonably improve his writing facility. Oral reading and answering of the questions in French would promote fluency and accuracy in speaking. A certain amount of conversation among the students themselves should increase understanding and speaking. The main object of this text, however, is reading for comprehension. The resourceful and original teacher would relate the other linguistic aims about this principal one, to make the reading of *Souvenirs français en Amérique* both an enjoyable and practical experience.

JACK D. HESS

University of California at Los Angeles

GERMAN

Functional German Grammar. By Meno Spann and Fred L. Fehling. X+ 277 pp. text, pp. 278-312 appendix, pp. 313-335 vocabulary. Harper and Brothers. \$1.60.

In this text the authors have tried to combine the advantages of the direct and the grammar-vocabulary methods. By memorizing and discussing the reading lesson, the student is to acquire familiarity with the German language. New and attractive material has been provided: anecdotes, travel, hotel life, Westphalian delicacies, Olympic games, Varus's Roman legions, the student from Paradise, Snow White, and Wagner's operas. Ingenious use is made of this

material in the variety of forms in which it is repeated from lesson to lesson. The question might arise whether student or teacher may tire of the many transformations of some of the themes, for example: Room number 13 (pp. 14-64), Westphalian ham and sausages (pp. 103-129), Hans Sachs's Parisian student (pp. 151-190), or Wagner's operas (pp. 211-258).

The book contains 24 lessons and 4 "previews." The latter are placed before lessons 8, 11, 15, and 19. They contain an average of 75 lines of reading and 11 German questions. There is no "preview" for the first seven lessons and none for the two lessons on the subjunctive. Each lesson has a reading exercise (35 to 55 lines, usually a variation of the preview), a detailed explanation in English of the forms and principles to be mastered (averaging 5 pages), and a page or so of exercises which consist almost entirely of unrelated sentences not derived from the reading text.

The word "preview" refers chiefly to the subject matter of the reading exercises. Most of the grammatical principles involved in each case have been incidentally encountered in earlier lessons. Before the first "preview," for instance, the authors use most of the singular forms of the *der* and *ein* words, some plural nouns, all declensions of adjectives, strong and weak verbs, separable and inseparable verbs, simple and compound tenses, modal auxiliaries, and even some subjunctive forms.

Teachers who use this book will be obliged to supplement it in many ways. It lacks the essential types of exercises based on the reading matter which would make it usable as a direct method book, and it lacks the systematic grading and arrangement of grammatical material requisite for grammar method procedure.

Extensive use is made of speech patterns, "useful phrases that bridge the gap between an abstract grammatical rule and the living language." Attention is called to these patterns by enclosing them in boxes and by numbering them. The effectiveness of this device is greatly reduced, however, because 25 of the 73 numbered patterns are grammatical forms without reference to their use in sentences.

An innovation which attracts immediate attention is the interlinear English translation of the reading exercises. The reviewer has no objection to giving the English translation, in full or in part, in order to obviate long vocabulary lists and to simplify the learning process, but he would prefer to see the translation on the opposite page, on the lower part or on the right or left margin of the same page, or in the form of footnotes. Of all the possible expedients, this text employs the one least desirable. The proximity of the English and German words will tend to postpone the complete learning of the German thought groups since the more familiar English words will tend to persist in consciousness. Moreover, the normal eye movements in reading will be impeded throughout the book since an up-and-down movement will be essential at the beginning and will be very difficult to overcome. It often happens, too, that the English words or expressions require more than the normal amount of room. Long blank spaces then appear in the German sentences, separating verbs from their subjects or objects, detaching articles and adjectives from the nouns they modify, and breaking the continuity of idioms and thought

groups. With these handicaps, the student will not have a fair chance to acquire normal habits of enunciation since his visual and auditory images will not correspond.

The vocabulary consists of about 2000 words. Among the 600 words listed for memorizing, the following will illustrate the vividness of the reading material: der Pass, der Koffer, das Auto, der Gasthof, das Trinkgeld, die Reichsbahn, der Kilometer, das Flugzeug, der Film, das Kino, der Rundfunk, die Papierfabrik, der Schinken, der Hunger, der Held, der Kampf, die Sehnsucht, die Sünde, das Wunder.

The authors state (p. x) that the words in the passive vocabulary "are of high frequency," but few teachers would include in this category such words as: der Agrarstaat, das Doppelspiel, das Ebenholz, das Erlösungsmotiv, die Fabriksirene, der Fackelläufer, die Flasche (an athletic washout), der Gänswein (water), das Gottesgericht, die Hürde, der Indianerhäuptling, das Kegelschossen, der Mikrobengehalt, die Nilpferdpeitsche, der Opernzyklus, die Siegesnachricht, das Skalpiermesser, der Waschbär, der Werkpilot.

A more serious objection may be raised to the undue proportion of Germanized foreign words used in the text. So abnormal is the ratio that the student may easily acquire an entirely erroneous impression of the German language. Dozens of such words as the following occur in the vocabulary: der Aspirin, der Boxer, der Despot, der Dialog, der Diplomat, der Enthusiasmus, das Exil, der Idiot, die Intelligenz, die Intrigue, das Kompliment, die Kurve, die Legion, das Morphem, das Motto, die Operation, der Partner, das Picknick, der Saxophonspieler, das Signal, das Torpedo, das Trapez, das Zebra, der Zirkus.

In its attractive subject matter, in its unconventional procedure, and in its use of humor, ridicule, and caricature, this book offers a real challenge, and it is to be hoped that the authors may find it possible to retain its interesting and successful features in the revisions which classroom use will suggest from time to time.

F. H. REINSCH

University of California at Los Angeles

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German Readings and Composition. Adolf D. Klarmann and Adolph C. Gorr. Harper and Brothers, 1940. X, 111 and 66 (vocabulary: German-English, English-German) pp. \$1.50.

The text is intended only for the use of rather advanced students who already have a good grammatical background. The English passages to be rendered into German are based on corresponding articles in German. The subject matter of these is not only interesting but informative since it deals with the main cultural trends in Germany from the time of Charles the Great to post World War days. The main literary movements, and (more briefly) the German contributions in the fields of music, philosophy, art and the sciences are presented chronologically.

The printing and binding are good and a generous number of pictures make the book more attractive. However, some of these might have been reproduced better.

Los Angeles City College

ALICE HELENE SCHULZ

Bilderlesebuch für Anfänger. Gerhard Wiens. Henry Holt and Company, 1940. viii + 180 pp. + vocabulary. \$1.32.

If it is possible to train the student to think in a foreign language from the time of his first reading experience, certainly this text comes very near offering all that is to be desired. Through the methodical use of cleverly drawn pictures appearing in the text itself, cognates, context, and German footnotes, the student is able to acquire a far wider vocabulary than he could from an ordinary reading text. It is stimulating to the imagination and gives the student a sense of satisfaction through early accomplishment.

The selections are of three kinds: 1) folk stories told in a lively manner which are appealing to mature students; 2) *Plaudereien* on things German addressed to young American men and women; 3) story from student life in America, *Aus dem Leben eines amerikanischen Studenten*, which acquaints the student with names of modern common indispensable expressions of everyday activities scarcely ever found in formal foreign language readings—words such as *Kaugummi*, *Tennisschläger*, *Stoppschild*, *Rasierapparat*, *Hörröhr*, *Hechtsprung*, *scheiteln*, etc.

The reader will be appreciated by the teacher who chooses to use the indirect method, for the student may begin reading from the first day of the course. The sounds used in the beginning selections are easily imitated and are repeated frequently to offer sufficient practice. Through the picture and cognates, the student is encouraged to guess meanings of words. The footnotes explain in very simple German the words that cannot be guessed. The *Grammatischer Anhang* provides a systematic arrangement of the essentials for the first year, making a formal grammar text unnecessary. The teacher can easily devise exercises to suit students' needs from the material offered.

The reader is carefully graded and provides only the most common idioms repeated often enough to make their use completely natural to the student.

Since the book is entirely non-partisan, there is little danger of the teacher becoming involved in undesirable political controversies. The book does not eliminate political facts, however. For example, in a footnote on page 14, we find: "In Europa ist jetzt Krieg zwischen den Alliierten (England und Frankreich) und Deutschland. In dem Jahren 1914-1918 war der blutige Weltkrieg. Im Weltkrieg kämpften Deutschland und Österreich gegen England, Frankreich, Russland und die Vereinigten Staaten von Amerika."

The arrangement of the book as well as the mechanical details show careful planning. The preface includes hints to the teacher and the student. The vocabulary omits the following classes of words: easily recognizable cognates; verbal nouns (*das Lachen—lachen*); agents in *-er*, (*der Spieler—spielen*); feminines in *-in* (*lie Königin—der König*); words occurring but once or in very close sequence. The less frequently used words are numbered to refer to the page and line or the page and footnote in which the word first appears. Two or three references after the word indicate where it occurs in different meanings. Accentuation in the vocabulary, as in the text itself, is indicated by a dot under the vowel to distinguish from the usual accent (') for words of foreign origin. The first six stories are printed in regular type and the rest are in German type, so the student is not hampered by the peculiarities of strange symbols at the outset. The book has an attractive, sturdy, water-resistant binding.

In conclusion three things make this book unique. First, it presents enticing material attractively written. Second, it trains the student to reason out the unknown from the known, a faculty extremely important in his subsequent study of the language. Finally, it provides an opportunity for student and teacher to exercise their imaginations by offering enough basic material around which several units of work may be built.

J. ERVIN KNAUER

Beverly Hills High School

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Heitere Geschichten. Werner Neuse. A Grammar Review with Oral and Written Exercises. W. W. Norton and Company, Inc., 1940. X and 176 pp. of text and exercises; 78 pp. of vocabulary. \$1.65.

There are 56 humorous stories and anecdotes in this book dealing in content with well-known figures from Germanic art, literature, music, history, and other fields. As a combined grammar-review and reader, it offers a wide range of material that is both worthwhile and well arranged. Each lesson has four distinct parts. To quote from the preface: "(1) A short readable anecdote or story, (2) a section devoted to word study, (3) a grammar review, and (4) questions which call for both oral and written practice."

These four parts, as well as the informative footnotes, are given entirely in German, in very simple German. Teachers of German will welcome such a book which undoubtedly should stimulate the student's attention and concentration upon the aim and idea of "thinking in the foreign language only" and which should assist him greatly in calling forth and developing his "Sprachgefühl."

The vocabulary of the grammatical exercises is based upon the vocabulary of the reading selections. The German-English vocabulary of the whole text is well arranged in very readable print.

In connection with a reader of more serious stories, this book should be used with advantage in second year college German classes.

SELMA ROSENFELD

Los Angeles City College

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An Outline of German Grammar. Eric V. Greenfield. College Outline Series. Barnes and Noble, Inc., 1940. 240 pp. of text, vocabulary, and index. Paper 75c, cloth \$1.00.

In the preface to his book, Mr. Greenfield has stated practically everything that one would like to include in a comment about it. Thus the reviewer can only verify and reaffirm the remarks of the author. This outline of German Grammar represents not only Grammar but also very lively and practical reading material. What should be appreciated especially is the fact that each lesson is short and deals with only one grammatical principal or not more than two. In most German Grammars, the lessons are too long, too difficult, and therefore tiresome and discouraging to students and teachers. With great skill, which Mr. Greenfield developed in many years of teaching experience, he

succeeds in presenting the declension of nouns in a much simplified manner. Another feature of the book is the clear arrangement of complete conjugations of 26 verbs of various types.

The quality of the text, a small vocabulary, the striving for simplicity and clearness in the presentation of the grammatical subject-matter, make this outline one of the best and most practical that the reviewer has examined or used.

SELMA ROSENFELD

Los Angeles City College

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SPANISH

A Guide to Studies in Spanish American Literature. By Nina Lee Weisinger. D. C. Heath and Co., 1940. IV + 117 pp. of text, Index 3 pp. \$0.60.

A Guide to Studies in Spanish American Literature, by Nina Lee Weisinger, gives a panorama of the principal literary production of Spanish America classified according to movements and genres.

The last five pages of the book are dedicated to a chronology of Spanish American History. In view of the inseparable influence of political and historical events on the literary production of a nation, this chronology is indispensable.

After each written page, there is a blank page on which the student may write summaries of reactions to the material read.

When I read this Guide, I thought that this blank was a very good idea. Yet I think that instead of one blank page there should be three or four. In this way the student may write his own personal reactions and the additions that he will find necessary in order to complete this very sketchy Guide, in which only eleven lines are dedicated to Domingo Faustino Sarmiento, only twenty to Jose Joaquin Lizardi, and six to Ignacio Manuel Altamirano.

Since the literary production is classified into genres, more care should have been taken to place each author in his proper field. To find Bartolomé Mitre listed among the Romantic poets gives one a start when his real forte is history.

The author calls this book a Guide, but it seems to me that in order to be a good guide it should contain a comprehensive bibliography of the literature it covers. The author gives as reference such works as: Alfred Coester's *The Literary History of Spanish America* and *Anthology of the Modernista Movement in Spanish America*; H. A. Holmes's *Spanish America in Song and Story*; Rosenberg and Templin's *A Brief Anthology of Mexican Prose - Verse*. As a History of Mexican literature, she cites that of Julio Jimenez Rueda and forgets entirely the one by Carlos Gonzales Peña, which is much more complete.

In addition to the Anthologies mentioned (which are very incomplete) the following should be considered: M. Menendez y Pelayo's *Antologia de Poetas Hispano-Americanos* (Madrid, 1927) and *Historia de la Poesia Hispano-Americana*; Federico de Onís's *Anthologia de la Poesia Española e Hispano-Americana*; La Real Academia Española's *Antologia de la Poesia Mexicana*; Ricardo Rojas's *Historia de la Literatura Argentina*; and Juan J. Remo's *Historia de la Literatura Cubana*.

ISABEL LÓPEZ DE HERWIG

University of California at Los Angeles

Pérez Galdós. *Doña Perfecta*. Edited by W. F. Byess and W. E. Stiefel. D. C. Heath and Co., 1940. viii, 136 pp. of text, notes and exercises on syntax 15 pp., exercises 24 pp., vocabulary 24 pp. \$1.20.

In the opinion of the writer, this is a welcome edition of Galdós's novel, *Doña Perfecta*. The editors have apparently put a great deal of time and care into the preparation of this text. As stated in the preface, the vocabulary of this adapted version is brought within the range of the first 1405 items of Buchanan's *Graded Spanish Word Book* and a corresponding portion of Keniston's *Spanish Idiom List*. Considering this fact, the writer immediately questioned whether this novel, the greatest value of which lies in the psychological development of the characters and in the presentation of ideas rather than in the plot, could be rendered with such a small vocabulary. The writer believes that the editors have succeeded in doing this to no small degree.

It is true that parts of the story have been omitted and that much that is good has been lost. But omissions have been made skilfully, and what is left is a great deal of dialogue which certainly heightens the dramatic effect of the novel, increases the tempo of the narrative, and at the same time allows the reader to see into the thoughts and personalities of the characters. Also through this dialogue there is presented an abundance of ideas and concepts of social, religious and political importance, which can be commented upon or ignored by the instructor, depending upon the extent to which any formal literary study is being carried out. In all the novel offers interesting and agreeable reading to the student of the second semester college level or at the second year high school level, and at the same time has enough depth to challenge his intellect and set him to thinking.

In addition to the words in the vocabulary, 16 words considered as "unavoidables" are found in the text. These words are placed at the head of the chapter in which they occur for the first time. Easily recognizable cognates above the range limits are used without being included in the vocabulary at the end of the text.

Other items are included with the idea that they will require little if any additional learning. These comprise four elementary words, ten reflexive verbs whose meanings do not differ greatly from those of their nonreflexive forms, and twenty simple idioms. Words not falling in the above groups are translated in either the body of the text or a footnote at the bottom of the page.

The notes and exercises at the end of the text are quite adequate and well prepared. They provide drill on points of grammar, questions on content, drill on idioms and radical— and orthographical— changing verbs and irregular verbs, and vocabulary building exercises. Followed carefully, these exercises should help the teacher to make the reading of the text more pleasant and profitable and at the same time aid the student in his study of grammar.

K. A. BOWMAN

University of California at Los Angeles

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Luces de España. M. Romero Navarro. D. C. Heath and Co., 1940. X + 191 pp. of text, questionnaire 17 pp., vocabulary 88 pp. \$1.32.

Luces de España is offered by M. Romero - Navarro, "pensando suplir la falta de un texto escolar de vidas de grandes españoles." He not only gives the

biography of great men of letters but, as the title indicates, all the luminaries such as Spain's great kings, saints, statesmen, conquerors, philosophers and painters. The life of each man, as he suggests in his preface, "es un hilo solo en la madeja de su tiempo."

Romero Navarro feels the importance of representative biographical studies as a means of appreciating the history, racial characteristics, and cultural contributions of each country. In these representative biographies he represents Spain. The choice of these representatives of Spain is, of course, subject to personal opinion. There will be those who will justly contend that not all the personages here presented "son la esencia de España." But as a whole the choice is good.

The last 200 pages give a questionnaire on each chapter and an extensive vocabulary. It is the reviewer's opinion that this book would be a very valuable one in High School for a class in third or fourth year Spanish. In College it could be used in a beginning course on Spanish literature. It will give the student of literature a historical background essential to the evaluation of the literary production of the epoch.

ISABEL LÓPEZ DE HERWIG

University of California at Los Angeles

THE OCTOBER, 1940, MEETING OF THE M. L. A. S. C.

SUMMARY OF SUPERINTENDENT WILLARD S. FORD'S ADDRESS

Paying tribute to the practical, intellectual, and esthetic values of foreign language study, Dr. Ford voiced a most eloquent plea for an appreciation of historic French, German, Italian, and Spanish culture and achievement, and for the continued serious study and teaching of languages in our schools. At this time of international tension, modern languages assume a new and added significance. We realize acutely that knowledge of the institutions, language, and culture of other nations makes for better international understanding and co-operation. Thus teachers of modern languages have an honorable task and are the torch bearers of high cultural values.

Foreign language instruction must be vitalized in such a manner as to develop a life interest in the learner, for the child learns what he lives and builds it into character. Behind the symbols which serve as a medium for communication, the children should be made to see the people who have created them. Thus the patient study of the foreign language will effectively guide our youth to a better outlook and attitude.

Mechanical teaching and learning through the agency of uninteresting and meaningless material, such as phonetic drills and paradigms, defeats the purpose at the outset. Miss Laura Johnson, of the University of Wisconsin High School, has made a number of splendid suggestions in her article on modern language teaching in the January issue of *Progressive Education*. She has the students organize and participate in various projects, such as news bulletins, discussions of films and broadcasts, cultural readings, foreign correspondence, and a foreign language nook in the library. This is good teaching.

We must never lose sight of our ideal and of our task of preparing children and youth for intelligent participation in the life of a democratic society. The foreign language field has an important contribution to make to the general education of the learner. It helps to overcome racial and cultural barriers and expands sympathies and understanding. It encourages tolerance and finer emotional attitudes and it assures a wider appreciation of the accomplishments of other nations. As representatives of a professional field which is in the ascendency, Dr. Ford congratulated the members of the Association on their purpose and significance.

SUMMARY OF DIRECTOR ROSCO C. INGALLS' ADDRESS

Director Rosco C. Ingalls heartily welcomed the Association assembled at the Los Angeles City College for their fall meeting and congratulated them on their suggestive and inspiring program. He took occasion to point out the important civic, cultural, and vocational contribution of modern language teachers. If he were a language teacher, Dr. Ingalls said, he would recognize the attainment of the intellectual skills as a means only, rather than the

total of his teaching. He would emphasize the cultural and vocational objectives and pay particular attention to moral and civic attitudes. "If I were a modern language teacher, I would use the cultural and vocational objectives as criteria by which to guide my choice of instructional material. I would analyze these objectives in terms of the students' attitudes, cultural insights, personal relationships, and vocational competence." Finally, he would use every opportunity inside and outside the classroom to cultivate personal relationship with students and thus provide a foundation for intellectual progress and for the attainment of right civic attitudes and loyalties.

NEWS AND NOTES

This number of the *Forum* inaugurates NEWS AND NOTES, which many members of the Association have suggested. The editors hope you will bear in mind that, because of exigencies of space, items (especially Personals) must be brief, and that omissions are the result of necessity. All comments will be welcomed by the editors. Please send contributions to Miss Alice M. Hindson, John H. Francis Polytechnic H. S., or to NEWS AND NOTES, *Modern Language Forum*, University of California, Los Angeles.

M.L.A.S.C.: MEMBERSHIP COMMITTEE. One important service rendered by the Modern Language Association of Southern California is the occasion it provides its members for associating with colleagues in the same field. The Membership Committee suggests that a plan of personal invitation to membership be instituted in all schools and that at our meetings all members make it a point to meet and welcome newcomers and visitors. Thus everyone will help bring to the Association the active allegiance of a larger percentage of the nine hundred modern language teachers in the ten southern counties of California. The Committee appreciates the unusual loyalty shown by the Association membership. Out of their first pay checks after the long vacation, two-thirds of our 1939-1940 members paid their dues for this year. The Committee consists of: Clara Bate Giddings, Chairman; Helen M. Smart, for the Executive Committee; Mary Jenkins McCoy, for French; Othmar Paul Straubinger, for German; Charles Speroni, for Italian, and Ena Tucker, for Spanish.

THE ASSOCIATION PICNIC at Fern Dell in Griffith Park, October 5, was a pleasantly informal get-together. The account by Miss Ruth Oxley (Woodrow Wilson H. S.) of her recent trip to South America was especially enjoyable.

GENERAL: The Association for Childhood Education announces that its 1941 national convention will meet in Oakland on July 8-12. Suggested theme for the convention is "Implications of Today's Problems for Teachers of Children."

Santa Barbara Teachers Institute recent sessions included addresses by Miss Dorothy Mae Johns (University H. S.) and Dr. Kaulfers (Stanford Language Arts Investigation).

Associate Professor René Bellé, of U.S.C., addressed the Foreign Language section of the recent Junior College Association meeting at U.S.C., on "Questions and Problems of the Contemporary Novel." Mr. Wesley C. Drummond (Long Beach J.C.) is chairman of the section.

Information concerning the inter-American programs (in French, Spanish, English and Italian) of station WRUL may be obtained by writing to the World Wide Broadcasting Foundation, University Club, Boston, Mass.

Mrs. Grace Borradaile Davis (Woodrow Wilson H.S.) suggests that by telephoning Long Beach AT. 296-12, teachers may obtain the following new songs: *Perfiria*, *Farolito*, *Espejito* and *La Marimba*.

The modern language teachers of Orange County are organized into the Modern Language Council of Orange County. At the next semi-annual meeting, to be held at Tustin Union H.S. on November 27, Mrs. de Arregonie (Roosevelt H.S.) will speak on "Spanish Classes for Mexicans," and Mr. Laurence Myers (Fullerton Union H.S.) will show colored slides of Mexico.

The N.E.A. *Journal* (Oct., 1940, p. 222) states that the American School of the Air has begun its twelfth year over C.B.S. with a new title: School of the Air of the Americas. Arrangements for the new series of programs, made with the respective nations through their ambassadors here and their Ministers of Education, have been strongly endorsed by Secretary of State Cordell Hull.

SCHOOLS: L.A.C.C. Department of Foreign Languages announces that one third (1947) of all students enrolled in the College are taking foreign languages ★ Pasadena J.C. enrollment in foreign languages is 2075 ★ Long Beach J.C. for the first time is offering Italian, with Dr. H. Scott as instructor ★ German classes at Santa Ana J.C. are smaller than usual ★ University H.S. reports an increase in registration for French and German, influenced by U.C.L.A. subject requirements ★ There is a decided increase in the beginning Spanish enrollment at Beverly Hills H.S. ★ *Le Collégien Français*, L.A.C.C. French Club, has nearly one hundred members ★ John C. Fremont H.S. reports its largest enrollment in B10 classes: German, French, Latin and Spanish ★ Over 42 per cent of the students at Susan M. Dorsey H.S. are taking foreign languages ★ Mexican students at University H.S. have been organized by Mrs. de Vergara into a group called "Los Unidos" ★ At John H. Francis Polytechnic H.S. Spanish-American groups are very active, particularly *El Club Latino-Americano*, sponsored by Miss Alice M. Hindson ★ The Language and Social Science Dept. of Pasadena J.C. has recently presented two interesting films: the Pan-American "Flying the Lindbergh Trail"; and the Spanish "Odio," based on Eliot's *Mill on the Floss*.

PERSONALS: Dr. Helen Marburg, for several summers director of the French House at Mills College, has transferred to Pomona College. We welcome her to Southern California ★ Mrs. Josephine Ramos Hodgson (Excelsior H.S.) teaches Spanish to about fifty Spanish-speaking adults in Artesia and Norwalk ★ Miss Hillix (El Monte Union H.S.) holds a Spanish class for Mexican students ★ A class in German has been organized in the Glendale Evening H.S. under Mrs. Ethel W. Bailey ★ At the June commencement, U.S.C. conferred a doctoral degree on Mrs. Isabelle Lyon Dean Grant (Central J.H.S.) ★ Professor Lawrence Riddle, of U.S.C. was awarded the decoration of Chevalier de la Légion d'Honneur in April ★ On Sunday, Dec. 8, Miss Mary Elizabeth Davis (Pasadena J.C.), former M.L.A.S.C. president, will lecture in the Southwest Museum on "Indian and Rural Life and Customs in Mexico," using moving pictures in color ★ Miss Elizabeth N. Reed (John C. Fremont H.S.), Miss Frances C. Tubbs (U.H.S.), Mr. O. M. Jimenez (same) and Dr.

Dorothy C. Merrigold (same) have been participating in the Stanford Language Arts investigation ★ Dr. Merigold recently addressed the Women's University Club and Alpha Mu Gamma on "Nobel Prize Literature" ★ The Misses Alice Applegate (Venice H.S.) and Marion O'Neil (Samuel Gompers J.H.S.) are preparing a report on General Language Courses ★ Miss Ethel Swain (John H. Francis Polytechnic H.S.) has had unusual success with foreign adjustment classes.

SUMMER, 1940: Miss Augustine Dalland (John Burroughs H.S.) and Miss Mary Barton (Beverly Hills H.S.) were at the French House, Mills College ★ Dr. L. Gardner Miller (U.C.L.A.) and Mrs. Mathilde Besenfelder Glenn (Scripps C.) taught at Mills College ★ Miss Bernice Hart (Willard J.H.S.) attended the Rocky Mountain School of Modern Language in Colorado Springs ★ Among those who attended summer session at U.C.L.A. are the Misses Elizabeth Richards (Pasadena J.C.), Marian Wilson (same), Helen M. Smart (Eagle Rock), Lulu Draper (Washington H.S.), and Hazel Power (Belmont H.S.) ★ Dr. Fanny Varnum (Pasadena J.C.) attended the Summer Workshop at the University of Chicago ★ The following toured Mexico: Mrs. Elsie Daly (Tustin H.S.); Mr. Frank X. Goulet (Principal, Gardena H.S.); Miss Marie Louise Reigner (Canoga Park H.S.); Mr. Laurence A. Myers (Fullerton Union H.S.) ★ The Misses Nannie Gibbs and Ruth Oxley, both of Long Beach toured the West Indies and South America by air, train and boat ★ Miss Harriet Robbins (Vice-principal, George Washington H.S.) and Mrs. Maria de Lowther (U.C.L.A.) flew over the southern continent, which also attracted Mr. Peter J. Breckheimer (Belmont H.S.) ★ Mrs. Antoinette (Pasadena J.C.) enjoyed an independent cruise to the West Indies ★ Probably the most extensive journey taken this summer was that of Dr. Lucy M. Gidney (L.A.C.C.), who reports an extremely interesting cruise to the South Sea Islands, Australia and New Zealand.

APPORTIONMENTS: Miss Brooks, of San Bernardino H.S., to El Monte Union H.S. ★ Mr. Earl A. Robinson, to John C. Fremont H.S. ★ Mrs. Antonia Estrada Lefler, of John C. Fremont H.S., to Jefferson H.S. ★ Miss Hazel McCray, to Chino H.S. ★ Miss Alice E. Griggs, of Vista, to Fillmore H.S. ★ Miss Marjorie Dougherty, to Woodrow Wilson H.S. ★ Miss Julia Norfleet Daniel, to L.A.H.S. ★ Miss Josephine Casanova, to Chaffey H.S. ★ Miss Belle Arbour, of Manual Arts H.S. and Polytechnic H.S., to Marshall H.S. ★ Miss Laura Manetta, of Glendale H.S., to Glendale J.C.

MARRIAGES: Miss Carmen Maria Sosa (Garfield H.S.) to Samuel Donald Oelrich (same) ★ Dr. Marietta De Robbio (L.A.C.C.) to Chester Sherer ★ Miss Agnes Rooney (John Marshall H.S.) to Glenn Donnally (same) ★ Miss Margaret Swingle (Huntington Beach H.S.) to William Moreman ★ Miss Helene Martin (Julia Lathrop J.H.S.) to John Knox.

OBITUARY: During the summer Miss Ruth Elwald (Claremont H.S.) was killed in an automobile accident between Pueblo and Vera Cruz, Mexico ★ The Association extends to Miss Dorothy Jones, for several years our very efficient secretary, its sincere sympathy on the loss of her mother.